

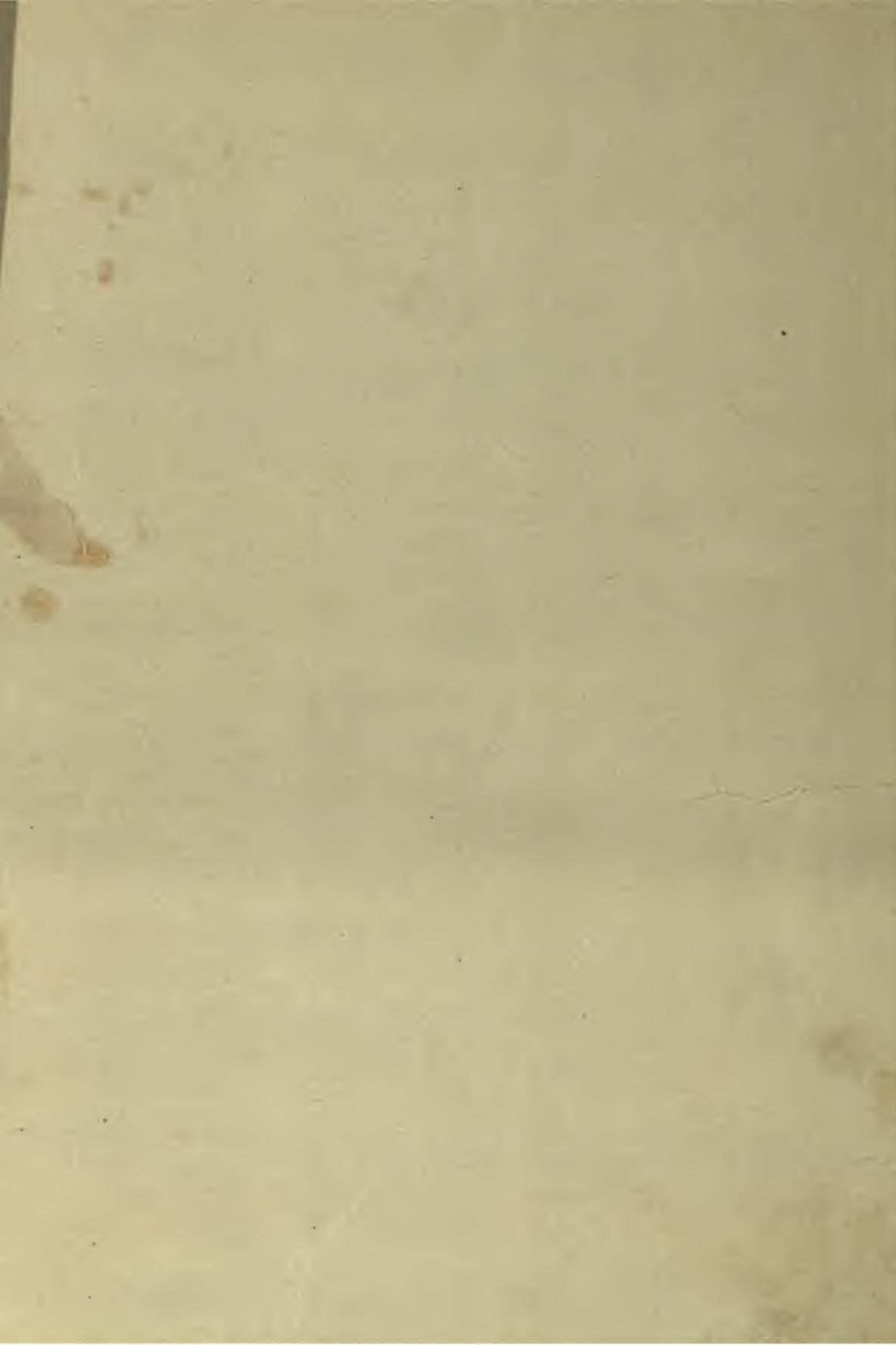
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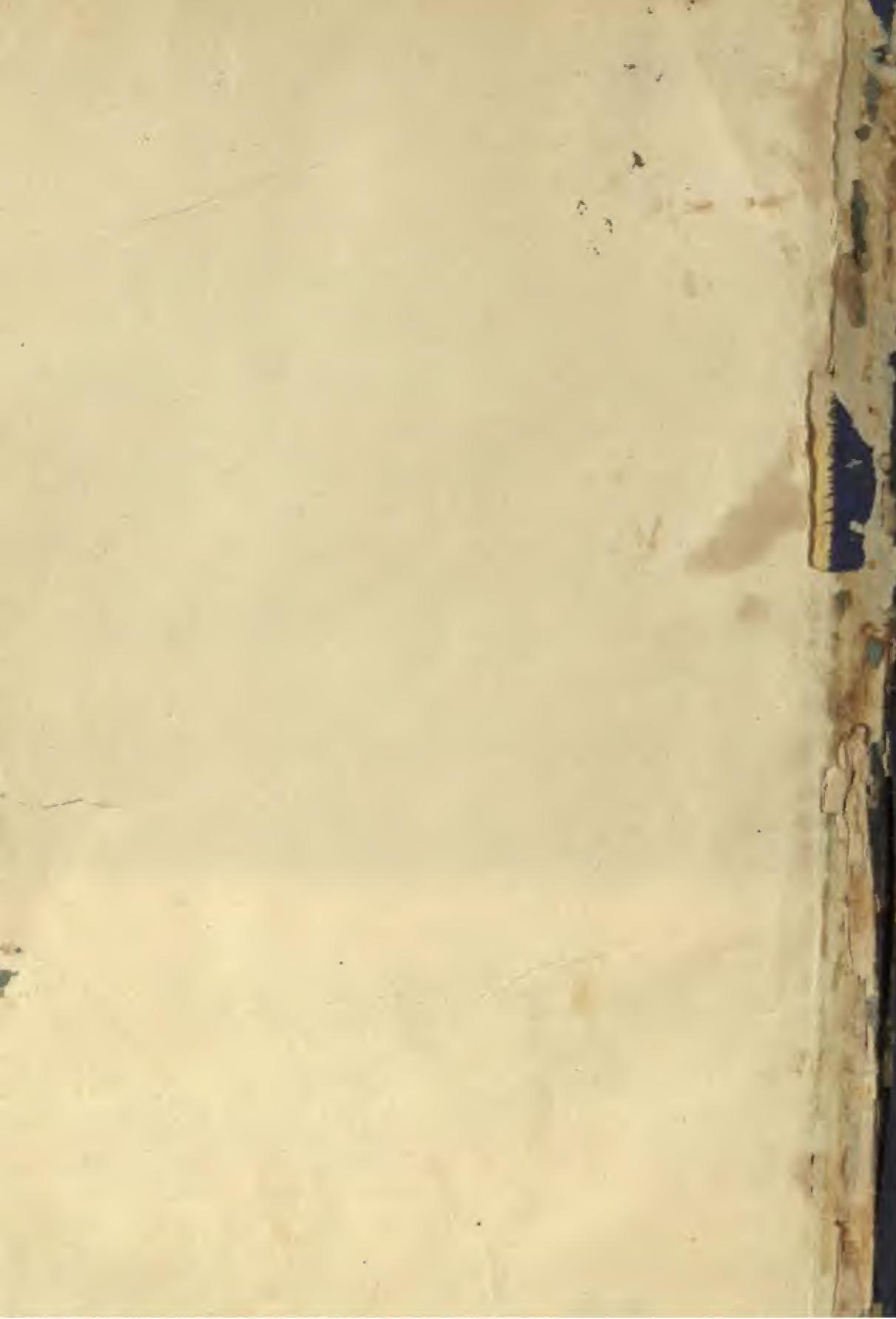
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HANDBOOK OF THE
SCULPTURES IN THE
CURZON MUSEUM
OF ARCHAEOLOGY
—
MUTTRA

V. S. AGRAWAL, M.A., D.Litt.



AGRAHAD
Curzon Museum, Muttra, U.P., India.
1986.

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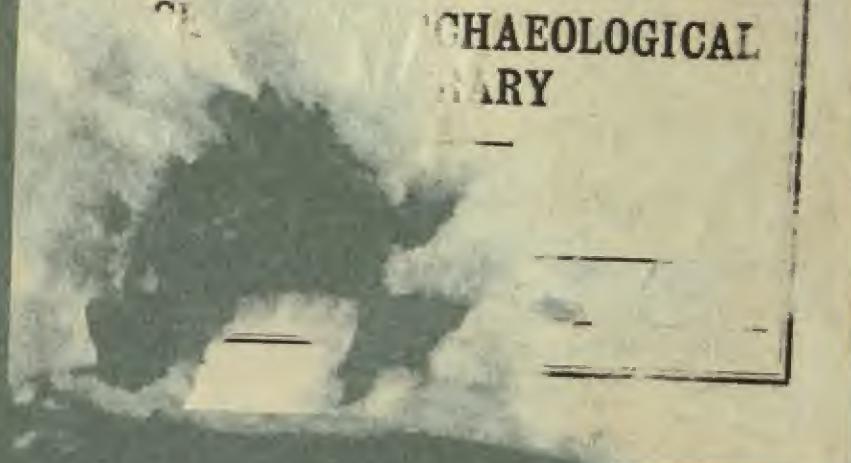


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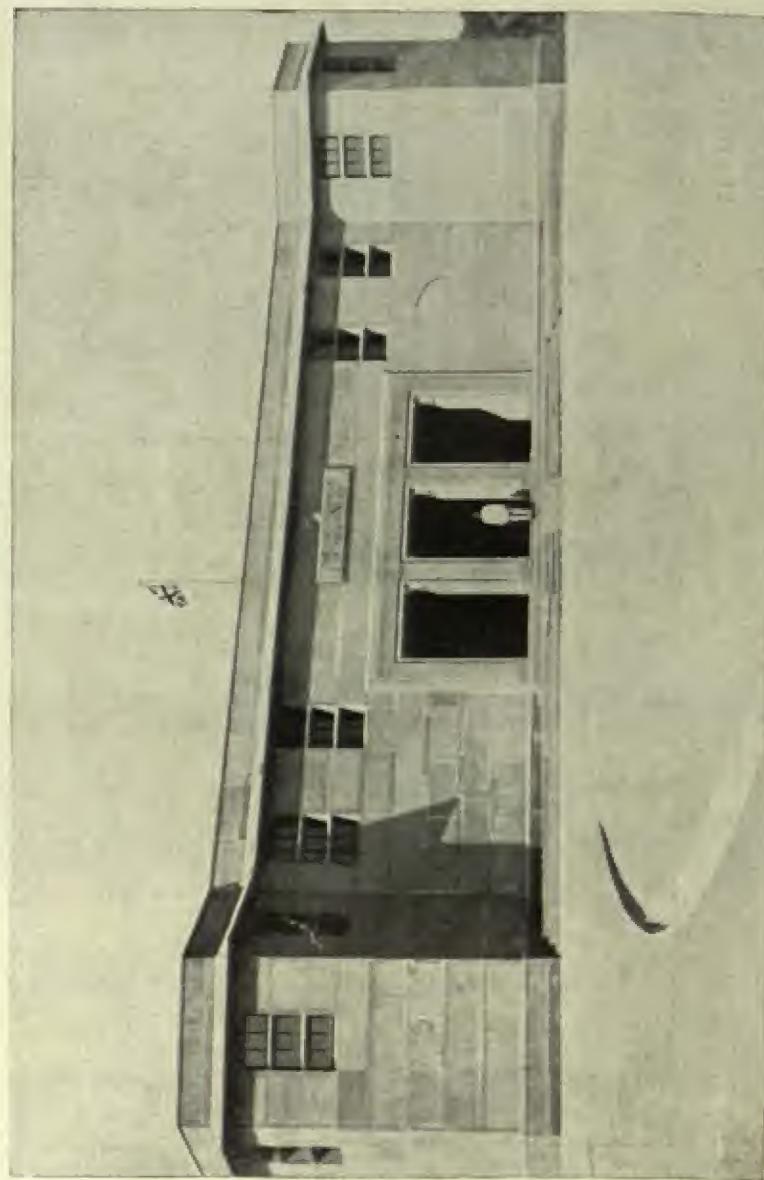


Fig. 1.—MUSEUM BUILDING: FRONT VIEW

Fig. 2.—ARRANGEMENT IN THE CENTRAL HALL—A COURT

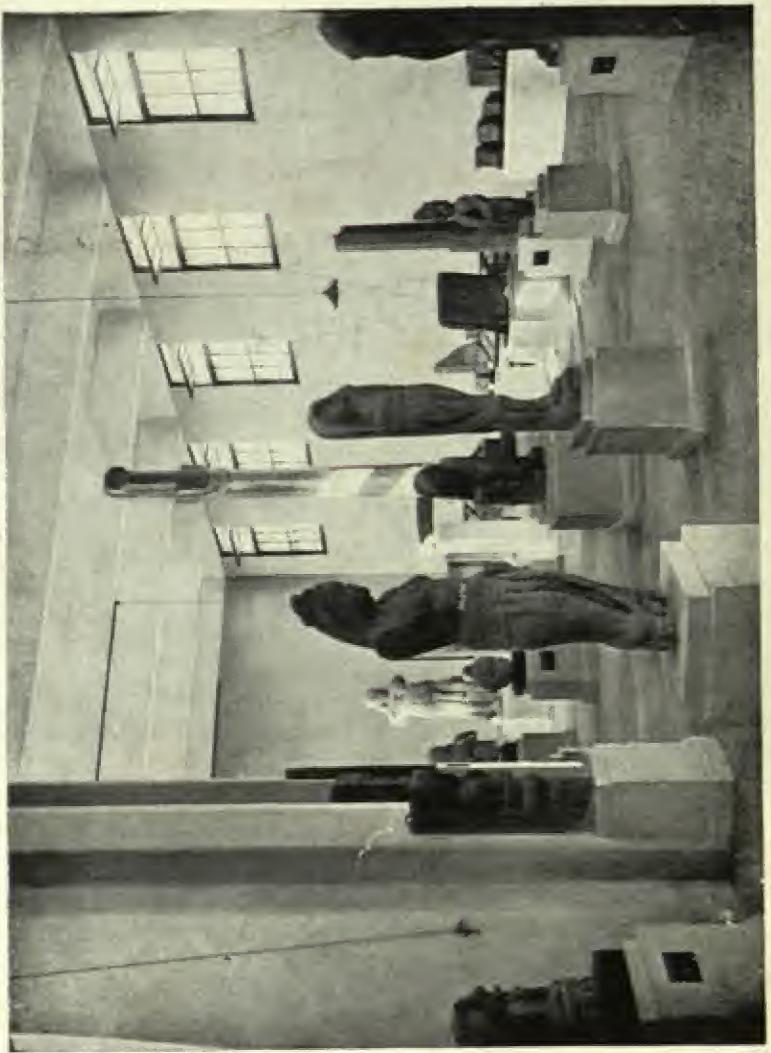


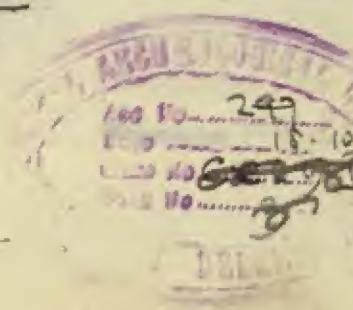
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PREFACE

THE first edition of the Handbook to the sculptures in the Muttra Museum appeared in January, 1933, on the occasion of the Opening Ceremony of the Curzon Museum of Archaeology, by His Excellency Sir Malcolm Hailey, the then Governor of the United Provinces. The Handbook fulfilled a long felt need. It described in a moderate compass for the use of general visitors most of the important antiquities exhibited in the Museum and also brought together the scattered descriptions of such important acquisitions as were made to the Museum since the publication of Dr. Vogel's Catalogue in 1910. On that account it received the appreciation both of visitors and scholars. The first edition of 500 copies is now finished.

The present edition has been revised so as to make the contents still more useful for the general reader, whose interest has been kept more in view than before. The descriptions of more prominent antiquities added to the Museum since 1933 have also been added. The illustrations too are more liberally selected. A reference index to the numbers of the antiquities and the pages in the Handbook is also given so that a visitor standing before any particular antiquity at any place in the gallery can read the number marked on that antiquity and by referring to this Index find out at a glance the particular place in the Handbook where the same has been described¹. The Handbook serves an essentially practical purpose, namely that of making an antiquity as intelligible to an interested visitor as is possible in one of his casual visits. Since

(1) The scheme of numbers is two fold; those like A.5, B.1 refer to antiquities deposited in the Museum before 1910 and described in Dr Vogel's Catalogue of the Mathura Museum; and the serial numbers from 1 to 2800 refer to antiquities acquired after 1910 and entered in the Museum Manuscript Register.

*E
T.A.M.*

the appearance of the last edition of this Handbook there has been achieved a very liberal extension of the scheme of labelling for the exhibits on show. It is therefore, requested that in order to take full advantage the visitor should supplement the descriptions in the Handbook with the information on the labels.

At the entrance of the Central Hall there is an Introductory case illustrating by means of a chart the sequence of the Courts A, B, C, D, and their respective hexagonal bays, and the visitor would be well advised in spending a few minutes in acquainting himself with this Chart in order to follow the references to courts with greater ease.

In preparing this Handbook I am obliged to many scholars whose works I have freely used, and I take this opportunity to pay my grateful thanks to all of them. I also appreciate the assistance of Pt. Jagan Prasad Chaturvedi, the museum clerk, who laboured hard in typing out the press copy.

And lastly it is a pleasure to me to thank Mr. D. W. Crighton, Superintendent, Printing and Stationery, who has on more than one occasion evinced a personal interest in seeing through the Press with quick despatch the publications of the Mathura Museum.

VASUDEVA S. AGRAWALA.

5th December, 1938.

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THE MUSEUM AND ITS HISTORY

THE Muttra Museum was started in 1874 by Mr. F. S. Growse, I.C.S., Collector of Muttra. The collections were first housed in a small artistic building near the local Civil Courts. After certain alterations had been carried out in that building the Museum was thrown open to the public in 1881. In the year 1900 the control of the Museum was made over to Muttra Municipal Board. In 1905 at the request of the Collector of Muttra Dr. J. Ph. Vogel, Superintendent, Archaeological Survey of India, undertook to catalogue the sculptures. The issue of Dr. Vogel's scholarly Catalogue in 1910 directed widespread attention to the collections and revealed its supreme importance and value. As a result the Government of the United Provinces assumed responsibility for the Museum in 1912.

Since 1908 Rai Bahadur Pandit Radha Krishna had come to associate himself with the Museum in the capacity of, first as its Assistant Curator, and later as Honorary Curator. As a result of his untiring efforts backed by the generosity of the Government of India in financing excavations and purchasing antiquities the collections were enriched by a series of most valuable acquisitions. In this connexion mention should be made of the valuable help received from Sir John Marshall, late Director General of Archaeology in India, and Rai Bahadur Daya Ram Sahni, then Superintendent of Archaeological Survey, both of whom took a keen interest in the growth of the Museum. In order to meet the needs of the rapidly growing collections the Provincial Government erected a new building in 1929 at a cost of Rs.1,36,000 to which the exhibits were removed in 1930.

BUILDING

The new Museum building is situated amidst public gardens known as the Dampier Park adjoining the city. The building commands a majestic park view and impresses as a work of architectural beauty.

The building is of unusual plan consisting of a continuous octagonal gallery 34 ft. wide arranged around an octagonal courtyard. There is a verandah 9 ft. 3 inches on the side facing the courtyard, and exteriorly at each corner of the octagon are small hexagonal bays.

Only five-eighths of the planned building has so far been erected and the collections are at present housed in four galleries, four hexagonal bays and in the verandah. The remaining portion of the structure provides ample accommodation for offices, work rooms and stores. Numerous clerestory windows provide perfect lighting in all parts of the building and the distempering scheme inside the galleries also permits of the collection being viewed in its full effect.

ARRANGEMENT.

The collections comprise some 4,000 antiquities ranging in date from about third century B.C. to A.D. 1000. The larger objects are placed on wall benches and free pedestals, the smaller in table and wall cases. The exhibits are mainly arranged according to the following plan which respects considerations of chronology, iconography, style and religion to which the antiquities belong :

COURT A—North half—Mauryan and Śunga antiquities.

South half—Buddhist sculptures and architectural pieces of the Saka-Kushāṇa period (first—third century A.D.).

BAY 1—Bacchanalian Group and heads.

COURT B—Inscribed royal Kushāṇa statues, and other Buddhist and Jaina images.

BAY 2—Nāgas.

COURT C—Kushāna Railings, male and female images and statuettes, inscriptions and floor tiles.

BAY 3—Standing Buddha images of the Gupta period (A. D. 320–600.)

COURT D—Gupta and Mediaeval antiquities including Tīrthañkaras, Brahmanical deities, architectural pieces.

BAY 4—Mediaeval Brahmanical images.

EXPLORATIONS

The antiquities deposited in the Mathura Museum originate with very few exceptions from the Mathura District. They have been collected from various places in the city and from a number of mounds marking the site of ancient monasteries and ruined temples scattered all over the district but more compactly within an area of 10 miles round the city. No actual monument worth visiting is preserved at any ancient site in Mathura District.

The first discovery of sculptures at Mathura was made in 1836 being a Bacchanalian group now deposited in the Indian Museum at Calcutta. In 1853 General Cunningham paid a visit to Katra Keshavadeva and obtained some important sculptures and inscriptions. In 1862 the same scholar resumed his explorations of the Katra site and among other sculptures acquired an inscribed Buddha image stating that the image was dedicated by the Buddhist Bhikshuṇī Jayabhaṭṭā to the Yaśa Vihāra in the Gupta year 230 (A. D. 549–50).

In 1860 an important mound marking the site of the ancient Huvishka monastery and a temple of Dadhikarṇa Nāga was levelled for building the Collector's Court House. The Jamalpur mound as it was named yielded a rich stock of images, bas-reliefs, pillars, railings, and pillar-bases. The beautiful standing Buddha statue (no. A-5), dedicated by the Buddhist Bhikshu Yaśadinnā in the fifth century was obtained from this site.

In March and November, 1871, Cunningham revisited Mathura and explored the two important sites ; the Kāṅkāli Tila and the Chaubara Mound. The former, situated half a mile to the south of the Katia Keshavadeva on the Delhi Road, has proved the most prolific of all sites around Mathura. This was mainly the site of an important Jain establishment. Cunningham obtained from this place some inscribed statues of Tīrthaṅkara bearing inscriptions ranging in date from the year 5 in the reign of Kanishka to the year 98 in that of Vāsudeva. The site of Chaubara consists of a group of 12 mounds, which were once Buddhist Stupas and from one of these mounds a gold reliquary had come to light. In 1872 Growse obtained from a mound outside the Palikhera village another Bacchanalian group, one of the most remarkable sculptures in the Mathura Museum, No. C-2.

In the three seasons 1888-91, Dr. A. Fuhrer excavated the Kankali Tila site with remarkably fruitful results, the first season alone yielding no less than 737 pieces of sculpture. All these finds were placed in the Lucknow Museum, which thus has become another principal despository of Mathura sculptures. The first era of Mathura explorations ended in 1896 after 44 years of work.

The next stage began with the association of Rai Bahadur Pandit Radha Krishna in 1909. All kinds of sculptures lying scattered in the city and in the villages were acquired by him over a long period of 23 years. In February, 1912, Rai Bahadur Pandit Radha Krishna excavated the mound called Tokri Tila in Mat village and obtained the famous statues of the Kushāṇa Emperors Vema and Kanishka and the torso of Chāṣṭana together with miscellaneous other sculptures. In the year 1915 a number of wells in the city and in the villages were cleared as a result of which about 600 antiquities, mostly Brahmanical statuettes, were found. The wells situated near the sites almost always contain old sculptures and a rich harvest of antiquities may be expected in any future exploration of them. The Jumna river also yields each year a good number of

statuettes and terracottas. Beginning from the discovery of the Isapur sacrificial pillars in 1910, the latest Jumna finds include a group of excellent terracotta panels of the Gupta period acquired in the year 1938. Only a few mounds in villages such as those at Girdharpur, Bājnā, Maholi and Gosnakhera have been subjected to trial excavations so far, whereas a large number of them still await to be explored.

CHRONOLOGY OF MATHURA ART

For an idea of the relative chronology of Mathura Art, it will be found useful to remember the following table of periods and names :

Buddha, 623 B. C. to 543 B. C.

Mahavira, 599 B. C. to 527 B. C.

1. Maurya period, 325 B. C. to 184 B. C.

2. Śunga period, 184 B. C. to 72 B. C.

3. Kshaharāta Satraps of Mathura, circa 100 B. C. to 57 B. C. :

(a) Satraps Hagan and Hagamasha. (*See* Cam. His. p. 527).

(b) Mahākshatrapa Rājula.

(c) Mahākshatrapa Soḍāsa, circa 81 B. C.

(d) Kshaharāta Ghaṭāka.

4. Revival of the Śuṅgas at Mathura, 57 B. C. to circa 20 B. C. Kings Gomitra and Viṣṇumitra, etc.

5. Kushāṇas, circa A. D. 1 to A. D. 176.

(a) King Kushāṇa or Kadaphises I, C. 1 to C. A. D. 40.

(b) Wīma Kadaphises II, c. A. D. 40 to A. D. 77.

(c) Kanishka, A. D. 78 to A. D. 101.

(d) Vāsishka, A. D. 102 to A. D. 106.

(e) Huvishka, A. D. 106 to A. D. 138.

(f) Vāsudeva, A. D. 138 to A. D. 176.

Then followed the disruption of the Shāhānushbāhi empire after the death of Emperor Vāsudeva.

6. Guptas, A. D. 320 to circa 600.

7. Early mediaeval period, A. D. 600 to circa A. D. 900

8. Late mediaeval period, A. D. 900 to 1200.

ART

Mathura art closely follows the division of historical periods outlined above. The so-called folk art of Maurya period is represented by such examples of colossal free standing figures as the Parkham Yaksha C. 1. During the Śunga period Mathura formed an important outpost of the great school of art flourishing at Bharhut and Sanchi in Central India. Monumental stupas of the Sanchi type with tornas and railings as at Bharhut seem to have been built at Mathura also, but all that now remains of this period consists of a limited number of railing pillars and cross-bars, just enough to point out the variety and beauty of the ancient art of the Śunga period.

In the first century B. C. Mathura was ruled by the Kshaharāta Kshatrapas of whom Mahā Kshatrapa Rājula and his son Śoḍāsa have been immortalised by the famous inscription in Kharoṣṭhi script on the Lion Capital found on the right bank of the Yamunā near Saptarshi Tila, at which site an important Buddhist monastery was established. The famous railing pillar showing the Jātaka of the Worst Evil (No. 586) originates from the same site.

Towards the beginning of the first century A. D. Mathura passed under the sovereignty of the Great Kushāṇas, Kadaphises I and II, Kanishka, Huvishka, and Vāsudeva,—these five emperors of this dynasty ruled for about two centuries, circa A. D. 1 to A. D. 178. The Kushāṇa period (first century A. D. to third centuary A. D.) may be called the Golden Age of the Mathura school of sculpture as marking the most active and creative part of its career. The workshops of Mathurā sculptures were looked upon as the supplying centre of Buddhist images throughout North India to such distant places as Sarnath, Śrāvastī, Sanchi, Kauśāmbī, and Kuśinagara. The material by which these images are recognized is the spotted red sand stone found in the quarries of Fatehpur Sikri, Rupbas and Tantpur, etc.

The subjects handled were varied, and we come across every description of Indian antiquities, namely, free standing and seated images of Buddhas and Bodhisattvas, Nāgas and Nāgis, Yakshas and Yakshis, Kuberas and Bacchanalian groups, statues of kings and images of gods and goddesses ; also a large number of architectural pieces consisting of beautiful railing pillars and *torana* architraves. Religious as well as scenes de genre were carved with equal zest. The Kushāṇa art reflects the great synthesis of domestic and religious ideals which was a special feature of the Vaisṇava Bhakti movement and Mahāyāna Buddhism. Kānishka's friend and teacher Aśvaghosha, poet, philosopher and sage all in one, proclaimed in his charming Kāvyas the great truth that even the householders were entitled to attain the path of *moksha* through right endeavour :—

प्राप्तो गृहस्वरपि मोक्षमागं :

(Buddha-Charita, IX, 10)

The sculptured panels before our eyes reveal the fact that life inside the house was as much consecrated and guided by spiritual discipline as that inside the monastery. There is ample evidence of a contented domestic life in which happy parents and joyous children mingle together to participate in a common spiritual and religious endeavour. It was natural in such an ideal state of society that woman as mother of the household should occupy the centre of the picture, and we find three-fourths of the dedicatory inscriptions paying eloquent tribute to her charity.

The Kushāṇa art of Mathura represents an important formative stage in the history of Indian art, and it is here that one can fully study the first iconographic forms and symbolism that characterised the subsequent evolution of Indian Art. The influence of the Buddha image of Mathura school was so wide spread at one time that it travelled both east and west and even beyond the borders of India and reached China. The Buddha images at Tieng Lung Shan in Shansi are so much similar to the seated

images of Mathura in *abhayamudrā* with *ekāṁsika* drapery covering only the left shoulder that it can be said that some Indian artists well acquainted with the Mathura school worked for some time at T'ien Lung Shan about the middle of the sixth century A. D. (Ency. Britannica, 14th edition, vol. V, p. 584).

The visitor is invited to pay special attention to the following features of the Mathura school :

(1) For the first time the Buddha comes to be represented in his human form as an image to be worshipped in about the beginning of the reign of Kanishka. Prior to this in the art schools of Bharhut and Sanchi in Central India the Buddha was represented by means of symbols only, as the Dharm-Chakra, Bodhi Tree, Stūpa and Buddha's footprints, etc. The earliest Buddha images of the Mathura school are colossal in size and free-standing, for example the great Bodhisattva (Fig. 25) recently acquired from Maholi which is as big as the great Yaksha from Parkham, and the Sarnath Bodhisattva of Kanishka's reign and the colossal Mathura Bodhisattva in the Lucknow Museum.

(2) Buddha's life-scenes and Jātaka stories are frequently represented and in combination with the Buddha's image they offer an interesting material for the study of Buddhist art.

(3) The host of minor tutelary divinities such as Kubera, Indra, miscellaneous Yakshas and Yakshis, Nāgas and Nāgis, who represent the popular phase of religious worship, occupy an important place among the sculptures of Mathura school. This synthesis of the popular deities with the great religious revival of Buddhism and Brahmanism has been a noble feature of Indian religion and mythology in general on account of which the majority of the people turned to works of art with a satisfied sense for realizing their spiritual aspirations.

(4) Iconographically it is also important to remember that the first forms of most of the Brahmanical gods and goddesses originated at Mathura. Here one can see the beginning of images of Vishṇu, Brahmā, Sūrya, Siva, Gaṇesa, Skanda, Pārvatī, Durgā, Saptamatrīkā, Sarasvatī and Lakshmi.

(5) The earliest forms of Jain art and architecture and the iconography of its Tīrthaṅkaras can also be seen at Mathura. A famous Jaina establishment existed at Kankali Tila from the second century b. c. This site has proved a veritable mine of Jaina sculptures most of which are now deposited in the Lucknow Museum.

With the above points in view an interested visitor could make a profitable study of the specimens on show. To this one could add an interest in ancient forms of drapery, ornamentation, and hair dressing on the figures of men and women, and a host of other articles of domestic or special use that have incidentally come to be portrayed.

THE MUSEUM COLLECTION

Central Hall

The visitors approach from the east side and walking up the stone platform enter the portico which serves as a sort of Introductory Room. After spending a few minutes here in acquainting oneself with the plan of the Museum building, one enters the Central Hall through the main door.

✓ *Statues of the Kushāṇa Emperors*

Immediately on entering the Hall we see arranged on either side of us the statues of two Kushāṇa Emperors, namely, Vema Kadphises II (Circa. A. D. 40 to A. D. 78) seated on *siṁhāsana* on our right and Kanishka (A. D. 78 to A. D. 101) standing on our left. These two statues together with a third one which also is shown here were unearthed in 1911 by Rai Bahadur Pandit Radha Krishna from the side of Tokri Tila in Māt village situated about 8 miles north of Mathura. The name Tokri Tila most probably preserves a veiled reference to the Tushāra line of kings as the Saka rulers were called by Sanskrit writers. According to Dr. Sten Konow the Kushāṇas were a tribe of the Sakas who were most probably descended from Iranian stock.

Vema Kadphises (No. 215)—There is an inscription between the feet of the colossal statue seated on a lion-throne (*siṁhāsana*). It gives the name and full imperial titles of the figure as follows :—

Mahārāja Rājātirāja Devaputra Kushāṇa-Putra Shāhi Vema Tak-shama

Takshama is an old Persian word meaning strong, as in Taxamasha ‘one who owns strong horses’, and this epithet added after the name Vema reminds one of the other titles as *mardanak* and *dilera* employed by the old Emperors of Iran and *Javuga* meaning ‘leader’ used by Kushāṇa rulers in India.

The enthroned monarch is dressed in a long-sleeved tunic with richly embroidered borders dotted all over with little rosettes. The

ornaments are few consisting only of a torque and a thin bracelet round the wrist. He wears a *sālvār* and heavy top boots fastened with straps. The right hand of the king which is raised in front of the breast, evidently held a sword of which only portions of the hilt are now traceable. The left hand is broken but it would seem that it rested on the scabbard laid across the knees.

Vēma Kadphises appears to have been a ruler of great power and long reign. He minted gold and copper coins in such extraordinary abundance that they were exceedingly common in the North-West of the Punjab up to the nineteenth century. He must have been a zealous convert to the worship of the Hindu God Siva, for Siva standing in front of his bull Nandi or his emblem the trident (*trisūla*) appears as the inevitable device on the reverse of all of his coins without exception. In the following Kharoshthī legend on his coins he proudly calls himself a Māheśvara :

✓ महराजा राजधित्त राजा सर्वलोग इश्वरस महेश्वरस विम कठकिशस बदर ।

i.e., the great King, the King of Kings, Lord of the World, Māheśvara, Vima Kathaphiśa, the Defender.

The inscription on this statue records the construction of a Devakula, a garden, a tank (*pushkarinī*) and a well. The term Devakula has been understood either as a temple or to stand for a royal-gallery in which statues of king were established. Such statues in fact have come to light from this place, thus affirming the above interpretation of Devakula.

Fig. 3.

Kanishka (No. 213)—The statue on the left represents the greatest Emperor of the Kushāṇa dynasty, namely Kanishka, who was a successor of Vima. The Brāhmī inscription incised in front ✓ reads : “*Mahārājā Rājātirājā Devaputro Kānishko*” “the King, King of Kings, His Majesty Kanishka.”

This is a life-size statue and it is much to be regretted that its head could not be traced, the rest of the features are similar to those found in the figures on his coins. The figure is powerfully built, and is clad in a loose over-coat and a tunic under it reaching

down to the knees and held round the loins by a girdle. He wears long trousers of *silvār* fashion and long padded boots with straps round the ankles similar to those worn nowadays in Turkestan. The king holds in his right hand a mace or royal sceptre (*rājā-danda*). The left hand grasps the hilt of a sword decorated on the top with what appears to be a swan's head. The sheath decorated with three plaques is fastened to the upper garment by means of two straps.

Kanishka hails as one of the greatest emperors of history : he included in his empire all Northern India, probably as far south as the Vindhya mountains and as far east as Pataliputra, besides Kashmir, Gandhara, and Pāmir, as well as Kashgar, Yarkand and Khotan in Chinese Turkestan. In the words of Doctor Sten Konow " Kanishka's conquest resulted in a considerable strengthening of the power of the Kushāṇas. And in India itself the idea of a great empire was again brought to life. And it seems probable that the consequences were greater openings for learning and literature, which show a flourishing development in and after his days. He did not however, any more than the Kadaphises kings, come to India as the bearer of a new civilization. He adapted himself to that of his subjects, and in this way his rule became of importance, because he gave protection to Indian religion, Indian art, and Indian scholarship. And, on the other hand, he and his dynasty in all earnestness opened the way for Indian civilization to Central and Eastern Asia. The medium of this propaganda were above all Buddhism and Sanskrit." It is said that Kanishka defeated the king of Patliputra and accepted Asvaghosha from him who later on strengthened him in his sympathy with Buddhism. According to the Buddhist tradition the 4th Buddhist Council was held under Kanishka's patronage in the Kuṇḍalavana monastery in Kashmir over which Vasumitra presided. It appears that on his return journey from eastern India Kanishka passed through Mathurā which seems to have become a Kushāṇa capital along

with Peshawar in the north-west. The image of the Buddha most probably came into existence in the time of Kanishka, and of his numerous gold coins representing Iranian, Greek, and Hindu deities, the most famous are those which show the figure of the Buddha with the legend BODDO. The interesting names of the deities included in the Kanishka pantheon are those of Athsho (*Ātisha* or *Agni*), Mah (moon), Mihira (*Sūrya*), the Iranian goddess Nanā, Oesho or four-armed Siva.

Chashṭana—Diagonally in front of Kanishka's figure stands the torso of another royal prince also clad in a long tunic held by a beautiful belt and loose trousers. The figure evidently carried a sword fastened by means of a strap. The Brahmi inscription on this figure reads Shastana, which is understood as only a different form of the name Chashṭana, founder of the Saka dynasty of Western India with its capital at Ujjain. The discovery of his youthful portrait in the Devakula of the Kushāṇa Emperors is suggestive of some relationship with Kanishka, who seems to have wielded authority over western India through Swāmī Mahakshat-trapa Chashṭana. (No. 212).

COURT A—*North half*

Having seen the above statues of Emperors, visitors desirous to follow the development of the art of Mathura from its earliest period should move towards their right and begin in the north half of Court A, where specimens of the Maurya and Suṅga periods are displayed.

Fig. 4.

Parkham Yaksha (C. I.)—Our attention is first drawn by the most conspicuous and archaic statue of the Mathura Museum, the colossal Yaksha obtained from the village of Parkham, 14 miles south of Mathura on the Grand Trunk Road. This big Yaksha statue is carved in the round and the plastic modelling expresses immense material force and is informed by great physical energy. The drapery consisting of a dhoti and a scarf tastefully arranged and the ornamentation including heavy ear-rings, flat

torque, and a flat triangular necklace, are of a very simple type. But both the plastic form and the elements of decoration found on this figure set up an iconographic type which inspired most of the big Yaksha figures of the Sunga period and the colossal Bodhisattva figures of the Kushāṇa period.

The Parkham Yaksha represents the oldest iconographic formula of Indian art and stands out as the grand-ancestor of all our subsequent statuary. It is a specimen which can be attributed to the sculptors of the indigenous and most ancient school of Indian art. We are familiar with about ten specimens of this class, four of which come from Mathura District, amongst which the colossal Yaksha from Barodā village no. C.23 is exhibited just behind. The Parkham Yaksha has an inscription in Maurya Brāhmī cut in three lines on the top of the pedestal which states that it was the work of one Gomitra, pupil of Kuṇika. From some words in the inscription it is deduced that the image was probably set up in a guild of Maṇibhadra, one of the Yaksha kings.

Railing Pillar (J. 2.)—It is a complete upright pillar of a railing of the second century b. c. The pillar is made octagonal in its central portion by slight bevelling of the edges. It has three mortices on each of the narrower sides. On the front it is carved with the figure of a dancing Yakshī wearing conspicuous headdress. The elaborate ornaments consist of double earrings, a flat torque, *padaka*, pearl necklace, a long metallic chain passing over the left shoulder and an elaborate belt, besides the usual armlets, bracelets and anklets (*angada*, *kāṭaka*, *nūpura valayas*). The dancing Yakshī is shown surmounting an atlantes dwarf with protruding eyes. In the panel above is a scene showing the Buddha standing with a parasol and holding disputation with the teachers of rival faiths.

Fig. 5.

Railing

The Mathura art abounds in railing pillars. The railing may be defined as an enclosure of stone round a Stūpa or Chaitya where

an object of religious worship like the Bodhi Tree, was enshrined. It formed a familiar architectural pattern for monuments of the early period as at Sanchi, Bharhut, and Bodh-Gaya. The Sanskrit word for railing is *vedikā* or also *veshtamī*, i.e. an enclosure. The historic railings as known to us consist of the following parts :

(1) *Stambha* or Pāli *Thaba*—The upright pillar of the railing was so called. It had three mortices on each side and was generally carved with a variety of religious scenes as the Jātaka stories of the Buddha's former births, or with a number of Yakshas and Yakshīs.

(2) *Sūchi*—The transverse or the cross-bar three of which were fixed between the mortices of each set of two pillars.

(3) *Ālambana* or *pindikā*—The base in which the upright post was fixed.

(4) *Ushṇisha* or Pali *uphisa*—The coping stone intended to keep the upright post in position.

The side bench along the west and north walls of this Court shows some fragments of cross-bars and railing pillars. Pillar no. 191 shows the horse-faced Yakshī Aśvamukhī whose story is given in the Padakusalamāṇava Jātaka (No. 433). She dwelt in a rock-cave in a vast forest at the foot of a mountain and used to catch and devour people that passed that way. Once she caught a rich and handsome Brahmin and fell in love with him and took him to her cave. She is shown here subdued by her affection for the young man.

On this bench a group of sculptures deserves special attention as it illustrates the worship of the Buddha in the form of some well-recognized symbol. It is an important fact which should always be borne in mind that prior to the first century A. D. Buddha is never represented in his human form. He is always depicted by means of symbols at Bharhut, Sanchi and Bodh Gayā. The same is the case in the earlier art of Mathurā.

Railing fragment No. 438 shows a Dharma-Chakra mounted on a pedestal. This symbol represents the preaching of the first sermon by the Buddha at Sarnath (*Dharma-Chakra-Pravartana*).
Court A.

Relief No. 2326 shows the worship of Buddha's alms bowl (*Bhikshā-Pātra*).

Relief No. 1-10 represents the worship of a Stūpa by three devotees who are offering three parasols as their present for the Stūpa. The Stūpa symbol stands for the last great event in Buddha's life, i.e., his Parinirvāṇa. Relief No. 130 also shows the worship of Stūpa by flying *devas* carrying garlands, and belongs to the Śaka period.

A jamb fragment No. 1516 shows a Kalpa-Vṛiksha inside a railing. The battlement motive in the upper panel is noteworthy. It belongs to the Śuṅga period.

Small Jamb No. H. 12 showing the presentation of the cup to the Buddha by the four Lokapālas has been juxtaposed in this series as it shows how in course of time the human form of the Buddha took the place of the symbol.

Frieze Silāpatta No. I. 4—The upper band contains three garland bearing yakshas. In the lower relief are two monks, the elder one feeding a bird, the younger one, who is obviously the new comer is leaning against his *vihāṅgikā* (baggage-baskets suspended to a pole, Hindi *Kāñwar*). In the field are a water pot (*kamandalu*) and a fire-altar (*havankundā*). Between the two *parṇaśālās* are some trees and a pair of deer running on rocky surface. The third panel shows the young monk again. It is the story of the Romaka Jātaka (No. 277, Vol. II), in which an old ascetic maintained the habit of feeding pigeons. When he retired from the hermitage a new monk took his place and did likewise. One day the new ascetic was invited by the villagers and was served with a dish of pigeon's meat. He took such a liking for its flavour that he conceived the evil desire to catch some birds and kill them. The king of pigeons who was the Bodhisattva

Fig. 6

Court A.

himself suspecting the intention of the sham ascetic warned his followers and did not come near. The monk was turned out of the *āśrama* by the village people.

On a bench pedestal along the north wall is frieze No. I. 38 of about the first century A. D., carved with a city-gate flanked by two towers (*attāla*). A young man wearing a typical *mukuta* which indicates his high position is holding a garland and going out for worship with a music procession following him. We see the flywhisk-bearer, conch-blower and drummers. The presence of the city-gate points to the position of the headman of the procession as the mayor or alderman of the city (*Nagara-śresthī*).

Fig. 7.

Cross-Bar Fragment No. 1341—Fixed on a free pedestal, and carved on both sides with the figure of a richly caparisoned (चत्रास्तरम्) elephant mounted by two riders. The scene is laid inside a medallion of full-blown lotus. About second century B. C.

Fig. 8.

Carved Railing pillar No. 586. —About first century B.C. obtained from the Jumna near the Saptarshī Tila ghat. Evidently it formed part of a railing of the Stūpa built at that site by the Kshaharāta Kshatrapas of Mathurā. The perfectly carved lotuses on this pillar are very attractive : it, however, owes its special importance to the scene carved in the upper half rosette. Mr. Foucher identified this with the Jātaka of the Worst Evil.

He writes about it as follows : “ Its simple style of decoration precludes any doubt about its belonging to the old Indian school still free from the influence of the Gandhara one. We have to deal with the usual type of the Brahmanical anchorit known to us through so many replicas and easily recognizable by his heavy chignon, his beard and his short garments. He is seated on a kind of rolled-up mat (*bṛishī*) at the door of his round *parṇaśālā*.

- ✓ He is engaged in an earnest conversation with four wild inhabitants of his jungly hermitage, a dove, a crow, a kneeling doe and a coiled snake. . . . The Jātaka story relates to the discussion on the nature of the worst evil, which took place amongst four monks of

the Jetavana monastery. Love is the worst of evils said the first. Hunger, said the second. Hate, said the third. Fear, said the fourth. The dispute was referred to the Buddha who said, "Your reasons do not go to the core of the matter. All evils come from the fact that we have a body. Love, hunger, hate and fear as well as other sufferings are felt by a being only because he has a body. The worst of evils is to have a body. Final repose comes from Nirvāṇa which is the supreme beatitude." As is usual in the Jātakas the Buddha connected his decision with a past legend which runs thus : In olden days four creatures, which were living together in a cave discussed the same subject. It is irresistible passion (*kāma*) which is the most dangerous of evils, said the dove. It is hunger (*lobha*) which throws one into nets or snares, said the crow. It is envenomed hate (*dvesha*) said the snake. It is perpetual fear (*bhaya*), said the deer. "No," said an ascetic who had been listening to them, "the worst of evils is to have a body." (J. B. O. R. S. 1920, page 470). On our pillar, the Buddha is the ascetic and the four monks the four creatures.

Court A

It is also of interest to note in connection with this Jātaka story that it is not included in the extensive Pāli collection of 547 Jātakas, but it was identified by Dr. Foucher from a French translation of a Chinese life of the Buddha.

Terracottas

In Court A—North half, there is a wall showcase exhibiting a selected group of Mathurā terracottas which on stylistic grounds are considered to belong to pre-Maurya and Maurya periods. There are three stages traceable in the style of the early Mathura terracottas :

1. Figurines completely modelled by hand and roughly pinched to the desired shape.
2. Figures made of clay with hand but carefully modelled except for the face which is pressed out of a mould.

Court A

3. The third stage is that in which figures and plaques are entirely the work of mould.

Fig. 9

Fig. 10

The terracottas of the first group belong to the pre-Maurya period. The nose is produced by pinching and the eyes are incised and diamond-shaped, in some cases the face has an animal or bird-like appearance (No. 2220 and 2221). It has been said that the earliest of these terracottas reveal such archaic features of technique and style as relate them with similar objects from the Indus valley and other ancient sites. Surely they seem to represent an ancient tradition.

Fig. 11

The question as to what is represented by these female figurines is of some importance. It has been argued that in ancient times the cult of the Mother Goddess had a very wide distribution extending from the Gangetic valley to Sumer in Western Asia. Terracotta female figurines of the archaic type produced from many ancient sites purport to represent the same Great Mother (*Mahī Mātā*), who was originally identical with the Earth Goddess or symbolised universal nature. She was worshipped in all archaic cultures under different names, e.g., Aditi-Ambikā (India), Nānā-Ishtar (Babylonia-Assyria), Astarte (Phoenicia), and Innini (Lady of Heaven, in Sumer).

Fig. 12

Fig. 13

The second group of terracottas of about the Maurya period consists of a series of female figurines which are also representations of the Mother Goddess. The female form is of the oval facial type with oval eyes, having double earrings, a conspicuous navel, and a girdle which conceals their nudity. An important group of male heads in which the beard is indicated by small indentation marks and the moderate turban is worn with a *Kulah*-like protuberance or crest on the left side, reveals the foreign ethnic elements in the population of ancient Mathura, probably of the Iranian stock. Head No. 2702 is specially remarkable in this connection showing a peaked beard and a peaked cap sloping backward which has a markedly Assyrian character. The material of all the

above terracottas is grey clay of fine texture baked hard and very often painted black.

Court A.

COURT A—*South half*

Terracottas of the Sunga period

These are represented in the second showcase along the east wall. In this period the completely moulded plaques take the place of modelled figurines. There is also a perceptible change in the subjects of the Sunga terracottas. The figures are no longer purely religious. The feminine figures (*kanyās*) still predominate but their meaning has entirely changed. Instead of representing the Mother Goddess they are types drawn mostly from daily life and give us charming studies of women from life, mostly young females in numerous poses of acting, dance and music. Sometimes we see a woman holding a fan, or engaged in her toilet and looking in a mirror, or in her favourite sport with a parrot. In respect of their facial features, ornamentation and hair-dressing these female figures have a relation with the Sunga feminine figures sculptured in stone. Another figure (No. 1197a) represents the goddess Sri-Padmā or Gaja-Lakshmi whose *abhisheka* is being performed by two elephants holding inverted jars and standing on uprising stalks of lotuses.

Terracotta female plaque (No. 2243) shows goddess Vasudhārā whose symbol of triple fish is shown on proper right side suspended from a string held in the right hand. This emblem recurs on the stone statuettes of Vasudhārā of Kushāna period in which her characteristic symbol, viz. a pair of full vases, is also shown.

The other examples show male and female figurines on one plaque illustrating productive pairs (*Mithuna*), atlantes pot-bellied dwarfs (*kukshila yakshas*) and dwarfish figures with conspicuous nudity (*Kumbhamushka yakshas*). A round plaque (No. 2350) showing within a beaded border a *kinnara-mithuna*, pair of centaurs, enjoining a joy-ride, is an excellent piece showing the high quality of Sunga terracotta art.

Fig. 15

Fig. 14

Fig. 16

Court A.

In this showcase is also preserved a very early brick from Mora village bearing the following inscription *JIVAPUTĀYE RĀJĀ BHARTĀYE BRIHĀSVĀTIMITA DHITU YASAMATĀYE KĀRITAM*, showing that the monument of which this brick formed part was built by order of queen Yaśomati, daughter of Bṛihaspati Mitra and mother of living sons. The king Bṛihasvati Mita has been identified with the Śunga king Bahasatimita whose coins have been found from Kosam and Ahichhatra and whose daughter seems to have been married to the king of Mathurā in the second century B. C.

Fig. 17.

The third showcase in the south-half of Court A shows the terracottas of the Kushāṇa and Gupta periods. The most remarkable of these is a rectangular plaque (No. 2552) showing Kāmadeva, the God of Love, standing inside a flowery field and decked with garlands of flowers. Standing in his full stature he holds the sheaf of his arrows in right hand and the tall bow in left. The prostrate figure lying below his feet in the attitude of supplication is very likely the fisherman Sūrpaka whose story was well known during the Kushāṇa period (*Buddha-Charita*, XXX. 11, Saundarānand VIII. 44). Kumudvatī a princess loved Sūrpaka, but was unable to attract his attention towards herself. She ultimately invoked the favour of Kāmadeva who won the heart of Sūrpaka with his tender but unfailing arrows in favour of Kumudvatī.

Fig. 18.

Potter's dabber (No. 1725) inscribed with the name Kachhipa, Siva's Nandi Bull inscribed as Sivasa, Triratna Symbol (No. 2462), carved leaves (Nos. 305 and 2459) and alligator-faced water spout (*makara-mukha-pranali*, No. 302) are some of the objects shown in this Showcase. A fine head of a fashionable woman (No. 2429) of the Gupta period shows a special style of coiffure technically known as *bhramaraka* from its resembling a row of bees perched on the forehead. The bigger terracotta panels of the Gupta period are exhibited in Court D.

In the space between these two showcases is a wall-bench on which some reliefs showing scenes from the Buddha's life are exhibited. The four great events of Buddha's life are his Birth at Lumbini, Enlightenment at Bodh Gaya, First Preaching at Sarnath, and Parinirvāṇa at Kuśinagara. These scenes provided a favourite topic of representation to the Buddhist artists. Relief No. H. 8 on which originally all the four scenes were represented now preserves only the Parinirvāṇa incident, in which the Buddha is lying on a couch between two Sāla trees and is surrounded by his disciples and mourning princely figures. The man seated below in meditation is Subhadra, Buddha's last convert. At his feet is the learned teacher Mahākaśyapa who hastened to touch the Buddha's feet for the last time. Relief No. H. 11 shows the Buddha seated in Indraśaila Cave at Bodh Gaya after his victory over Māra. At this time Indra came to pay his homage to the Buddha. Indra's companion Pañchaśikha Gandharva playing on a harp, his elephant Airāvata and a few *apasaras* are also shown. In the upper band of this relief Buddha's head-dress is receiving the homage of the Gods in heaven.

In front of this bench is a lintel of late Suṅga period (No. M. 1) It shows on its obverse side a colonnade of a palace in which there is a central gate flanked by two square towers and four similar gates on either side. There are nine principal male figures standing with folded hands and looking out through these gates. Underneath is a border of the Buddhist railing to which is attached a fringe of suspended bells (*kiṅkiṇī-jāla*). On the reverse side the scene is laid inside the refectory of a *vihāra* in which Bhikshus with their begging bowls in hand are flocking to receive their food. One of them is taking out rice from a big jar and another is cooling the curry with a ladle.

In the first row is shown a bowl (No. 260) supported on the head of a male figure and presented in the Kushāṇa period by a donor to the *Mahopadeśaka* teachers in the *vihāra* of goldsmiths at Mathurā. It appears to have symbolised the begging-bowl of the Buddha and placed in the monastery to receive homage and offerings at the same time.

The second sculpture in this row is a miniature Stūpa (No. N. 1) of which two portions, the lower one called drum and the upper one dome (*aṇḍa*) now survive. It was dedicated by Nuśapriyā, daughter of Suraṇa. Its find-place is probably the site of Huvishka monastery at Jamalpur.

In front of this is a square basement (No. 1605) of a somewhat bigger Stūpa, which is carved on its four faces by sixteen Buddha figures in various poses of hands including the *dharmačakra-pravartana mudrā* and such scenes as the presentation of the honey by monkeys.

Over it is placed a round Stūpa drum (No. N. 2) which illustrates the four principal and the four secondary scenes of Buddha's life :

(a) Birth and first bath at the Lumbini garden ; (b) attainment of Buddhahood at Bodh Gaya, which event is rendered by showing Buddha's victory over Māra and his daughters ; (c) first sermon in the Deer Park at Sarnath in the presence of five mendicants ; (d) Parinirvāṇa or the Great Decease at Kushinara ; (e) Buddha meditating in the famous Gandha-kuṭī at Jetavana at Srāvasti ; (f) Buddha's descent from the Heaven of the Thirty-three Gods where he had preached the Law to his mother. Buddha is accompanied by Brahmā and Indra standing with folded hands ; (g) Buddha presented with an alms-bowl by the four Lokapālas ; (h) Buddha worshipped by Indra in the Indraśaila Cave near Rajagṛīha.

symbols and Buddha's representation in human form. It is carved on both sides. Each face is divided by concentric arches into three lunulate (*chandrākrīti*) areas, the narrow spaces of which are occupied by yawning crocodiles (*karālamakara-mukhas*), and the triangular space above by a *garuda*. The obverse side depicts the worship of Buddha's alms-bowl (*Bhikshā-pātra*), of Buddha and of a Bodhisattva. It may be remembered that Gautama before his enlightenment is called Bodhisattva and after the attainment of knowledge the Buddha. In art the Bodhisattva is usually represented with ornaments in a princely form, and the Buddha in monk's dress. On the reverse side we notice the worship of Buddha's head-dress (*Ushṇīsha*) and a Bodhisattva. On all these objects of worship the flying *devas* are showering flowers from baskets held in left hands.

Image of Kubera (C. 3)—Along the west wall there is a bench showing Kubera, Hārīti and Yaksha figures. The first image is of a corpulent male figure representing the pot-bellied god of wealth, Kubera, who is the Lord of the Yakshas. In sculpture he is carved to typify an ideal wealthy man. His moustaches curl upwards forming a concave bend suggesting his proud indifference to all human misery. There is a heavy garland round the neck and a scarf is fastened round his belly and left knee suggesting an easy posture.

Adjacent to it are placed the lower portions of two seated female statues (F. 8 and 144) representing the goddess Hārīti, wife of Kubera, and presiding deity of fertility and child-birth, playing with her children.

Yupa or sacrificial pillar (No. Q. 13)—In the middle of this Court stands on a free pedestal the monolithic sacrificial pillar which was discovered in a pair by Rai Bahadur Pandit Radha Krishna in 1910 from the bed of river Jumna near the village of Isapur opposite Visrant Ghat. There is an inscription on the basement of this Yūpa stating that in the year 24 (= A.D. 102) of the

Court A
South-Half.

Fig. 21.

Fig. 19.

Kūshāṇa Emperor Vāshishṭha a Sāmavedī Brāhmaṇa named Dronāla, belonging to the Bharadvāja Gotra performed the Dwādaśa-sattra sacrifice (a Vedic ritual lasting for 12 days symbolising the yearly course of the Sun), and at the end of the sacrifice he set up this sacrificial post. The form of the Yūpa is specially noteworthy. It is square in section up to a height of 8 ft. 7 inches from below and is octagonal above. About the middle of the shaft is a triply coiled rope (*rasanā*) ending in a falling loop. Near the upper end of the pillar is a cubical projection known as *chashāla* which is decorated by a thick lotus garland. The upper most top is slightly bent forward. The Yajamāna symbolising his upward ascent to heaven ascended the Yūpa as part of the sacrificial ritual. The Satapatha Brāhmaṇa (III. 7. 1. 25) explains this symbolism and says that the man who gets up to the basement (*nikhāta*) portion of the *Yūpa* gains thereby the world of *Pitrīs*; the portion from the Nikhāta up to the girdle wins for him the world of men; that between the girdle and the *chashāla* (ring-like projection) gains for him the world of Gods (*Deva-loka*); and that which is beyond the *chashāla* helps to win for the sacrificer the world of *Sādhyas*. The mystic symbolism of the Vedic Yūpa may be further explained in terms of the spinal column within the body, the *rasanā* corresponding to the *kunḍalinī* of later literature, and the entire structure resembling the *sushumṇā* which enters the human brain in a conspicuous bend. The Satapatha Brāhmaṇa (III. 7. 1. 17) says that the Yūpa belongs to Vishṇu, since as Vishṇu planted three strides so is the Yūpa divided into three portions, the base, middle shaft, and the top portion, all of which can be clearly seen here. The Yūpa is the friend of Indra who is invoked in the sacrifice: Indra symbolises higher brain and Yūpa its prolongation the spinal column.

The Māthurā Yūpa inscribed in Sanskrit supplies a forceful corrective to the fallacy that the progress of the orthodox Brahmanical religion was in any way interrupted by the rise of Buddhism during the Kūshāṇa period. Both prospered together as

parts of one Ārya Dharma. The Kushāṇa period from first century A. D. to third century A. D. was just the age when the grammar of the Yoga and Bhakti movements in Hinduism became definitely settled with the consequent crystallisation of the iconographic forms of most of the Hindu gods and goddesses. In this effort the sculptures of Mathurā played an important part as is evidenced by a number of Brahmanical sculptures of the Kushāṇa period, deposited in the Mathurā Museum.

Puṇyāśālā Pillar (No. 1913)—This pillar was obtained from Girdharpur village by Rai Bahadur Pandit Radha Krishna. It is inscribed in Sanskrit and was dedicated in the year 28 of Huvishka (A. D. 106). It is important to show that the Kushāṇa rulers established a Charitable Home (*Puṇyāśāla*) for the poor and the needy and made provision for acts of piety to the Brāhmaṇas. The inscription records a perpetual gift (*akshaya-nīvī*) for the merit of Devaputra Shāhi Huvishka and of those who loved him and of the whole earth. It states that an endowment of 550 and 550 (1,100) *purāṇa* coins (a name of the ancient punch-marked silver *kārshāpana* was deposited with two guilds (*śreyōś*) of workmen, from the monthly interest of which daily alms in the form of groats (*sattu*), salt and other eatables, were to be distributed at the door of the *Puṇyāśālā* to the helpless, hungry and thirsty (*anātha, bubhukṣita* and *pipāsita*)^{*} and once in a month on the 14th bright day, one hundred Brāhmaṇas were to be fed.

The *Puṇyāśālā* inscription has one chief value for our national life. It proves that the workmen and traders in ancient India enjoyed an advanced state of corporate life. They were organized into guilds which not only looked to the welfare of their members but also served as banks for deposit of permanent endowments. The soundness of their economic position is proved by the fact that even the high governing officers placed absolute confidence in their integrity and permanence to the extent of confiding the trust money to their control. Dr. K. P. Jayaswal and Dr. Radhakumud

Mookerji have studied a host of such inscriptions and shown on their basis in what flourishing condition such corporate organizations once existed in our villages, towns and cities (*paura-jānapada-nikāyas*).

Fig. 22. *Torāya Architrave* (M. 3)—This is a typical architrave of a *torāya* which formed part of a gateway round the stupa. It is pierced by holes and sockets on the top and bottom side to receive small upright posts and brackets. The obverse side illustrates three great events from Buddha's life in the form of three symbols. The middle panel illustrates the Sambodhi by choosing for that purpose the Bodhi-tree enshrined inside a temple (*Bodhigara*). Twelve devotees arranged in two groups of six approach it from the two sides in order to offer worship holding flower garlands and water jars. On the left side is the Wheel of Law (*Dharma-Chakra*) supported on the heads of four lions (three only being visible) seated back to back and symbolising Buddha's *Dharma-chakra-pravartana* at Sarnath. On proper right is an elongated *Stūpa* flanked by two worshippers illustrating Buddha's *Parinirvāṇa*. The end panels are occupied with fishtailed sea creatures having human busts (*Samudra-kanyās*).

Reverse side : Panel 1 to 5, show the *Samudra-kanyās* : 2 and 4 show full vessels brimming with lotus flowers (*purnaghaṭas*). The central panel shows the Buddha seated in the Indraśaila cave at Bodh Gaya. After the Buddha's victory over Māra Indra has come to pay homage to the Buddha. On left is Indra with folded hands together with two *apasaras* and three elephants. On right of the Buddha stand Indra's musician friend Pañchaśikha Gandharva, and six celestial nymphs.

The two central scenes on the obverse and the reverse seem to be correlated, the one relating to the Enlightenment of the Buddha and the other to an event which took place after it and put the final seal on his attainment of Buddhahood.

This *torana* beam is one of the finest specimens of Mathurā art and belongs to first century A. D. It marks a combination of the symbol worship and the worship of the Buddha in a human form.

In this part of Court A are arranged along the east wall some miscellaneous sculptures of the Kushāṇa period including some reliefs and Buddha images.

Railing Pillar No. 2663 shows a *Bodhimanya* under a Bodhitree, on which is carved a halo marking the presence of the Buddha. It is flanked by two worshippers showing Indra and Brahmā. It belongs to the Kushāṇa period and was obtained from Mahaban.

Vasudeva and Krishna—Relief No. 1344 shows Vasudeva with the new born babe Krishna above his head and carrying him to Gokula across the river Yamunā : the river is indicated by means of waves and by the presence of aquatic animals as fish, tortoise, alligator, etc. This relief which may be assigned to about the second century A. D. is the earliest sculpture in the Mathura Museum relating to the life of Krishna whose cult exclusively now focusses attention to the sacred city of Mathurā.

Railing Fragment No. J. 24 shows in the upper panel an ornamental high-roofed building illustrating the architecture of an early Buddhist *Chaitya* or temple, and in the lower panel a very early Buddha figure seated under a Bodhitree in *abhayamudrā* and having a top-knot.

Buddha and Bodhisattva images—The rest of the bench along this wall exhibits some typical Buddha images of the Mathura school. No. 2739 is the lower half of a standing image of Kāśyapa Buddha recently acquired for the Museum, who was one of the previous Buddhas born before Gautama. No. 188 is an uninscribed Bodhisattva image. No. 1558 Bodhisattva is dated in the year 20 of Kanishka and No. 1602 in the year 23, i.e., the last year of the same emperor. It is peculiar with these images that they do not exhibit the iconographic difference between the

Bay i. Buddha and the Bodhisattva, i.e., the Bodhisattva is not shown wearing royal apparel and ornaments. Special attention is invited to image No. 121 which was dedicated to the teachers of Dharmaguptika sect and to image No. A. 66 which was given for the acceptance of the Sarvāstivādin monks, both being schools of the original Buddhism of the elder monks (*Sthaviras*).

Frieze No. I. 7—illustrates a panel on which are five Buddha figures seated cross-legged. Such panels representing the past, present and future Buddhas (*Sarva-Buddhas*) were a common feature of Kushāna art.

Hexagonal Bay i

Fig. 23.

At the entrance of the Bay on its right side stands a large railing pillar (No. J. 1, ht. 6' 7 $\frac{1}{2}$ ") carved with a female figure wearing a scarf tied round her waist, an ornamental girdle (*ratnānuvidha mekhālā*), bracelets (*maṇibandha*) and anklets (*nāṇpura-valaya*) and holding an umbrella in her hand (*chhatradhāriṇī*). But the scene in the upper panel is of special interest. It shows the eyeward of an animal-hospital. These institutions were first established by Aśoka and appear to have been a special feature of the reign of pious kings even in the post-Mauryan period. Here a monkey is seated on a padded wicker stool and is diagnosing the ailment in the eye of a standing Yaksha. On the other side an ophthalmic monkey-surgeon is performing an operation, probably for cataract, on the eye of a bird and has the instrument-wallet by his side. This is a humorous representation of a realistic scene in which human doctors catered to animal-patients. This reminds us of the tooth-extraction scene carved at Bharhut (photo shown nearby) in which monkeys play the part of doctors, the patient is a Yaksha, and the services of a mighty elephant are requisitioned in order to dislodge an aching tooth.

Bacchanalian groups (*Madhupāna-Utsavas*)—In the centre of Bay i is shown the famous sculpture from Palikhera village styled

as a Bacchanalian Group (C. 2). Its obverse side shows the pot-bellied bearded god Kubera, lord of wealth and king of Yakshas, seated on mount Kailāśa, enjoying sweet portions of an exhilarating drink from a cup (*chashaka*). The *āsavapāyī* aspect of this god is considered to be an Indian adaption of the Greek god Bacchus. His wife is apparently clad in Greek dress, a long-sleeved tunic and skirts falling down on the feet which are shod with plump boots ; holding a decanter she stands on his right side. The boyish figure in front of her may be Cupid. Behind her is a female attendant similarly dressed holding a bunch of grapes in her right hand. An attendant wearing *udichya-vesha* (Northern dress) stands behind Kubera. Similar compositions depicting Kubera quaffing off the contents of a cup which is being readily replenished by an attendant female, evidently his wife, are common enough in Mathurā art.

On the reverse side Kubera is shown in a state of helpless intoxication, being supported by his wife on one side and an attendant on the other.

New Bacchanalian group (No. 2800)—Facing the group from Palikhera, is shown another Bacchanalian group from Maholi acquired in July, 1938 standing now within eight feet of each other. These two groups were established in the Kushāṇa period in two villages situated half a mile apart. It appears that the emulating sculptors of Maholi carved out an excellent counterpart to the group at Palikhera. The reverse scene of sculpture No. C. 2 shows a male figure in drooping posture, but in the new scene it is an intoxicated lady in half-kneeling posture who is being supported by her husband on one side and by a girlish figure on the other. The girl attendant holds a drinking cup in her left hand which marks out the Bacchanalian character of the whole group. In the background stands a eunuch attendant (*varshadvara*). The whole scene is carved underneath a blossoming Asoka tree which supported a ‘ Bowl ’ at its top, symbolically representing the cup of life and the joy that it is full of.

Bay I.

The obverse of this sculpture shows a dance festival (*nrityotsava*) depicting the royal lady in a charming pose with her female parasol-bearer holding the *chhatra* above her head and the royal person and his attendant occupying the right half of the picture.

The high wall benches inside the Bay display the following detached heads :

- (1) Jaina Tirthankaras without *ushnîsha* or skull-protuberance.
- (2) Buddhas with *ushnîsha* or prominence above the crown of head.
- (3) Bodhisattvas with *mukuta*. Head No. 2336 is that of the Bodhisattva Avalokitesvara with the effigy of his spiritual father the Dhyâni Buddha Amitâbha in the crown.

Fig. 26.

4. Head Nos. 157, 1599 and 2564 wearing a peculiar helmet with two recurved ram's horns. All of these strike as portrait heads. The crio-sphinx emblem (*mesha-sringa*) signified the Iranian Majesty and such heads crowned the busts of winged lions on Indo-Persepolitan capitals found at Mathurâ.

5. Head of an Indo-Greek soldier wearing a close-fitting helmet (No. G. 34).

6. Heads with conical cap (*tigra-khanda*) representing Kushânya princes or noblemen.

Head no. 1252 shows the crescent symbol and a monogram.

7. Heads of the local residents of Mathura wearing turbans and *mukuta* form of headdress.

8. Heads of Vishnu and Siva and also Ekamukhi Siva linga.

9. Female heads with elaborate coiffure and earrings.

10. Yaksha or demon's head with emaciated features.

Lintel of Krishna temple (No. 367)—On left side of the entrance to the hexagonal chamber is a tall door lintel carved with a beautiful border of lotus creeper. It bears a Sanskrit inscription of the reign of the Saka ruler Soñâsa (first century B. C.) which

refers to a Krishna temple at Mathurā. The epigraph as restored by Rai Bahadur Babu Rama Prasad Chanda reads as follows :

- १—वसुना भगव (तो यातुरे)
- २—वस्य महास्वान (चतुः पा)
- ३—उत्तोरण वे (दिका प्रति)
- ४—लापितो प्राणी भ (वतु वासु)
- ५—देवः स्वामिष्य (महाशत्र)
- ६—प्रस्य शोषाद्य...
- ७—प्रस्तुत्याताम् ।

i.e., by Vasu a quadrangle enclosed by four buildings, a pillared gateway and a square terrace in the middle of the courtyard have been built at the shrine at the great place of the *Bhagavān Vāsudeva*. May Vāsudeva be pleased. May (the dominion) of the lord, Mahakshatrapa Sodāsa, endure.

This inscription is important as it contains the earliest reference to a temple of *Bhagavān Vāsudeva* at Mathurā. The lintel was found from a well in Mathura Cantonment, where it is said to have been brought about 80 years back from somewhere else. It is possible that the original find-place of this sculpture was the ancient site of Katra Keshavadeva which is honoured till today in local tradition as the birth-place of Lord *Kṛishṇa*.

COURT B—*North half*

Colossal Bodhisattva (No. 2798)—The outstanding image in this court is a Bodhisattva (9' 6") from Maholi village taller even than the Parkham Yaksha (8' 8"). The image is carved in the round and made of spotted red sandstone. The right hand which was held in the attitude of protection (*abhayamudrā*) is lost and the left clenched fist rests at the waist. The *ekāñśika* drapery covers the left shoulder, leaving the right one bare. The lower garment reaches down to a little below the knee-joint, and is held by a twice wound knotted girdle. Between the feet is a prominent cluster of lotuses. The head is shaven and the *ushnisha* is broken away. This image bears a striking resemblance to the colossal

Fig. 25.

Court B
North-Half.

Bodhisattva statue at Sarnath dedicated by Bhikshu Bala of Mathura in the third year of Kanishka, and another at Sravasti, made likewise of red sandstone and dedicated by the same monk. Stylistically this statue is connected with the Parkham image which introduced the colossal freestanding type from which the group of Bodhisattva image of the Kushāṇa period seem to have been derived. Another Bodhisattva statue A. 63 (ht. 6' 4") standing on a pedestal nearby is a copy of the Maholi image on a smaller scale.

In the rectangular corner behind the Maholi Bodhisattva are other seated Buddhas and Bodhisattvas of the Kushāṇa period. Seated Bodhisattva A. 45 and torso A. 46 are interesting as they wear elaborate ornaments including an amulet-string (*rakshā vijikā-sūtra*) such as occur on the Bodhisattva figures of Gandhāra. The design of the armlet on A. 45 resembles a peacock with a rider (*māyura keyūra*).

Katra Bodhisattva (A. 1)—Buddha is seated in *padmāsana* on a lion-throne under Bodhi tree with right hand in *abhayamudrā*. His hands and feet are marked with auspicious signs, *rekhā*, *svastika*, *chakra*, etc., on which the Buddhists laid great emphasis as cognizance symbols of a *mahā-purusha*. On either side are two chauri bearing attendants and two *devas* throwing flowers. The inscription particularly mentions the image as that of a Bodhisattva though the ornaments and royal drapery are conspicuous by absence.

Bas-relief No. H. 1 contains five scenes from Buddha's life :

(a) His birth in the Lumbini Garden near Kapilavastu from the womb of Māyā Devī shown standing under a *sāla* tree a branch of which she clasps with her right hand. On the other side is Indra who received the child. Below it is the scene of Buddha's first Bath. The Child stands in the centre whilst the two Nāga kings Nanda and Upananda with hands in *añjali-mudrā* issue from masonry wells.

(b) Buddha's Enlightenment (Bodhi) at Bodh Gaya. Buddha is seated under a *pīpal* tree touching the earth with

right hand (*bhūmisparsa-mudrā*) which implies his appeal to mother-goddess Earth to bear witness to his steadfast character in pursuit of virtue through past lives.

(c) Buddha's descent from the "Heaven of the Thirty-three Gods" (*Trayastrīmśa Svarga*) where he had gone to preach the Dharma to his mother. Buddha, accompanied by the gods Indra and Brahmā is shown in the act of descending by the triple ladder. The kneeling figure below is that of the Bhikshuṇī Utapalavarnā who was the first to receive him at Samkisa.

(d) Buddha's first sermon in the Deerpark at Sarnath.

(e) Buddha's death or *parinirvāṇa* at Kuśanagara.

Next is a slab (No. 99) showing a Yaksha Dampati standing behind a *prāsāda-vātāyana* and feeding a parrot with a fruit, this being once a favourite pastime with fashionable ladies. The scene is enclosed between two pilasters which are called Indo-Persepolitan because they resembled the pillars in the palace at Persepolis in ancient Iran. The *asoka* foliage is boldly carved in the lower panel.

Fig. 28.

Female statue of Gandhāra style (F. 42)—This is a statue of unusual interest so far as Mathura sculptures are concerned. It is made of blue slate stone found in the quarries of Swat Valley in Afghanistan. The image was found on the right bank of the Yamunā from the same site as yielded the famous Lion Capital of the time of Sodāsa bearing Kharoshthī inscriptions. Her facial features, the style of the *sāri* and the wreath on her hand mark it out as the figure of a Greek lady. The Kharoshthī inscription speaks of the *Agra-Mahishī* (Chief Queen) of Mahakshatrapa Rājula, named Kamuia, whom Dr. Sten Konow restores as Kambojikā, obviously a daughter of the Kamboja country (the region round Pamir plateau) who dedicated a *stūpa* and a *saṅghārāma* at the site of the modern Saptarshi Tila. It is likely that this statue represents the queen Kambojikā whose piety was mainly responsible for the

Fig. 29.

foundation of a flourishing Buddhist establishment by the princes and officers of the Kshaharāta Sakas at Mathurā in the first century B. C. Dr. Vogel takes the figures to be that of Hāritī, wife of the Buddhist god Pāñchika.

COURT B—*South half*

The statues of the Kushāṇa Emperors standing in the centre of this Court have been described already. Next to these along the wall on our right are two images of the Sun-god.

No. 269 is a Sūrya image from the Kankali Tila showing the god seated in a chariot of two horses and wearing coat, trousers, and boots like a Kushāṇa king. This is known as 'the Northern dress' (*udīchya vesha*) and Sūrya images in this fashion were made for the first time at Mathura. This seems to have been due to the fact that the Saka Kings whose nationality was Iranian were devoted to Sun worship. This type of Sūrya wearing boots continues for about four centuries. The old Indian style of Sūrya is found on a railing pillar at Bodh Gaya about the first century B. C. in which Sūrya is represented in a chariot drawn by four horses and is clad in a dhoti. Sūrya image No. D. 46 betrays the same Kushāṇa influence, but here Indianisation is more in evidence for the number of horses is four like Bodh Gaya and the big solar orb is also indicated. In course of time the number of horses in Sūrya chariots becomes seven and the idea is completely harmonised with the spirit of Indian mythology.

Ayagapatta (No. Q. 2)—We may define an Āyāgapatṭa as an ornamental slab, bearing in its centre the representation of a Jina or some other object of worship as *Stūpa*, and the term may be appropriately rendered by "Tablet of Homage," since such slabs were dedicated for the worship of Arhats and were put up either in temples or around a *Stūpa*. Curiously enough the present slab was the gift of a courtesan named Vasu who styles herself as the daughter of an elderly *ganikā* named Lāvanya-Śobhikā and the disciple of the Sramaṇas. It just gives us an idea of the vitality of the great religious movement which engulfed all orders of society and in which all classes whether high or low participated with

equal freedom to attain their spiritual happiness. The script is of about first century B. C. The most important feature about this *Āyagapatṭa* is its illustration of a Jain Stūpa. We now know definitely that the slabs found from the Buddhist sites of Amrāvatī and Nāgārjunikondā in the Kṛishnā delta repeatedly illustrate in a most faithful manner the great Stūpa that in actuality adorned those sites. The Stūpa on the present *Āyāgapaṭṭa* undoubtedly represents the model of the monumental Jain Stūpa with its magnificient *torana* gateways and railings which stood at the Jain establishment of Mathura at Kankali Tila from which site there is reason to believe the present sculpture once originated. Other beautiful specimens of Jain *Āyāgapaṭṭas* from Kankali Tila are now deposited in Lucknow Museum.

The similarity between a Jain Stūpa and a Buddhist Stūpa with the usual gateways and railings is remarkable and not without its significance. In the opinion of Dr. Buhler "the early art of the Jains did not differ materially from that of the Buddhists. Indeed art was never communal. Both sects used the same ornaments, the same artistic motives and the same sacred symbols, differences occurring chiefly in minor points only. The cause of this agreement is in all probability not that adherents of one sect imitated those of the others, but that both drew on the national art of India and employed the same artists." (Ep. Ind., Vol. II., page 322). This similarity finds striking illustration on the large number of railing pillars unearthed from the Jain site of Kankali Tila and the other Buddhist sites in Mathurā. In point of antiquity also the claims of Jain art are equal to those of the Buddhist art as the inscriptions from Kankali Tila testify to the existence of a Jain Stūpa there in the second century B. C.

Tirthankar Image (B. 1)—This majestic image represents a Jain Tīrthaṅkara seated in *samādhi mudrā* in a raised *padmāsana* posture with his gaze fixed on the point between the eye-brows. The richly carved halo round the head (*prabhāmanḍala*) suggests

Court B.
South-Half.

that the image belongs to the Gupta period. Of all the Tīrthaṅkara images at Mathura the present figure may be considered as the best on account of its dignity and graceful pose of the body in a very difficult position (*utthita-padmāsana*).

B. 67 and B. 68 are two steles carved on four sides with a Tīrthaṅkara on each face and therefore styled as *pratimā-sarvatobhadrikā*, that is a quadruple image auspicious to look at from all sides.

In the rectangular corner of this Court are arranged other Jain Tīrthaṅkara images, both seated and standing, of the Kushāṇa period. A standing Jain image is obviously identified by its nudity, but the seated Tīrthaṅkara images are distinguished by the *śrīvatsa* symbol in the centre of the chest.

Fig. 30
Fig. 31

Queen of the Nāgas (F. 2)—In the rectangular space in front of Bay 2 there is an interesting sculpture known as the Queen of the Nāgas (Nāga-Rājñi). It is shown as a central female with five subsidiary female figures radiating from the shoulders of the central figure and each holding in the two hands a pair of burning flame. The present sculpture of a central Nāgi figure with her five Saktis can best be understood by comparing it with the Serpent-Power or Yogic Kundalini which is said to manifest herself through the channel of five Prāṇas or the five senses. In some cases the number of superimposed heads is seven which are symbolically connected with the idea of the seven vital airs (*sapta prāṇas*). The number of Nāga hoods usually varies between five and seven. It may here be pointed out that the first three centuries of the Christian era witnessed a new orientation of ancient Yogic conceptions in terms of an elaborate Purāṇic mythology. Both the artists and the poets vied with each other in giving concrete expression to that subtle symbolism in as varied a manner as possible. Behind the thick but certainly penetrable crust of the fantastic myths that confront us in the Purāṇic lore of this period there is sheltered a spiritual meaning which should be sympathetically understood in order to follow the full significance of the art and literature

inspired by classical Hinduism during its renaissance in the Gupta period.

BAY 2

Various Nāgas and Nāgīs are shown in the hexagonal chamber called Bay 2.

Chhartaon Nāga (C. 13).—This is a life-size statue of a Nāga standing in a spirited attitude with his right hand raised above the head. The left hand must have held a cup. The head is surmounted by seven serpent hoods and the figure is clad in a dhoti and a scarf tied round the loins. The coils are also indicated by lines cut on the back of the stone. The inscription on the back states that in the year 40 of Mahārāja Rājatirāja Huvishka two friends erected this Nāga statue at their own tank (*pushkariṇī*). The district of Mathura is still full of such ancient tanks which served as reservoirs of water during rains.

Bas-relief No. 211 inscribed in the year 8 of Kanishka shows a Nāga bearing the special name of Bhūmi-Nāga, standing between two Nāgīs.

Relief No. I. 9 illustrates the Stūpa of Rāmagrāma in which the relics of the Buddha were enshrined and which it is said was guarded by the Nāgas. Asoka attempted to take forcible possession of its relics but could not do so.

Along the opposite wall of the rectangle in front of Bay 2 is installed the image of Jain Tirthāṅkara Rishabhanātha, (B. 4) dedicated in the year 84 (A. D. 162) of Kushāṇa king Vāsudeva by a Kuṭumbini who mentions the name of her husband, father-in-law and spiritual teacher. Both the Jain and Buddhist inscriptions testify to the piety and devotion of married women, mostly mothers presiding over their households, who sought for health and happiness of their family by means of religious gifts and endowments.

On the right side of Ādinātha image is a railing pillar (No. 186) carved with two panels both depicting a lovely toilet scene. In

the upper one a husband is dressing the hair of his mistress (*veṇī-prasādhana*) who is looking in a mirror and a female attendant is holding a basket of garlands for her decoration. In the lower panel the woman has a big garland on her shoulders and is looking in a mirror held out by a dwarf servant, while her husband carries the garland-basket (*pushpa-karanya*) for her. It is supposed that the two panels illustrate the love-scenes of Buddha's half-brother Nanda and his charming wife Sundari, whose romance is immortalised by the poet Aśvaghosa.

On the left side is another important railing pillar showing a woman holding a long-stalked lotus flower in her hands (*lilā-kamala*) and touching with her right foot the trunk of an *asoka* tree under which she stands. This is the scene of *asoka-dohada* which implies that an *asoka* tree longs for the touch of a lady's foot before its time of efflorescence. (2345)

Fig. 34. *Two big stone bowls* (Nos. 97 and 662)—These are big stone bowls carved all round with beautiful creepers of *asoka*, vine and lotus. These appear to be symbolical representations of Buddha's begging bowls placed in monasteries with an obvious two-fold purpose, namely, for worship and for receiving gifts from pious devotees. No 662 which is better decorated was dedicated for the acceptance of the Mahāsaṅghika monks residing at Palikhera village.

Sculpture No. F. 1 carved on both sides shows a centauress (Kinnarī) enjoying a joy-ride with her husband.

COURT C—North half

In the entire middle space of Court C stand in a picturesque arrangement the Saka-Kushāṇa railing pillars of the Mathura school. The representations on these pillars reveal most intimately the human side of life as was lived by men and women in the great culture epoch which gave birth to Kushāṇa art. We see on the obverse of these railing pillars a variety of figures, viz. women styled as Yakshis, or Vana-Devatās, Kushāṇa soldiers, Buddha

figures, male worshippers, and a number of other subjects. The ancient feminine sport known as *pushpa-bhanjikā* which was a peculiarity of Eastern India and hence known as Prāchya-kṛīda to Pāṇini, is the most favourite theme depicted on these pillars.

It is pleasing to see here some of those familiar scenes with which our poets acquaint us, e.g., females standing under blossoming *asoka* trees and performing the ceremony of *Aśoka Dohada* by touching the tree with left foot in order to make it burst into flowers (J. 55) ; women gathering flowers with outstretched hands from the over-laden twigs hanging low and looking obliquely with their back to the visitor (*sāchi-kṛita-chāru-vaktrā*) (No. J. 51), young women engaged in toilet scenes holding mirror in hand (J. 5) : and still others enjoying tricks with unwary cranes or parrots (*hamsaśuka-kṛīda*), or playing with balls or bathing under mountainous cascade or singing to the accompaniment of *sapta-tantri vīṇā*. Their variety is a relieving feature in the otherwise monotonous themes of strictly religious art.

The two Bhuteshwar railings Nos. 151 and J. 4 reveal a high degree of fine workmanship. On the reverse of J. 4 occurs the story of Vessantara Jātaka.

Prince Vessantara (Sanskrit Viśvantara) had married Mādri and their children were Jāli and Krishnājinā. The prince had a peerless elephant which he gave away in charity in order to relieve a great drought in Kaliṅga since the elephant was credited with the power of making rain to fall. The citizens of his own capital were upset at this and demanded the banishment of prince Vessantara and their will prevailed. The prince, his wife and two children took to a forest. Here he passed through a breath-taking ordeal of charity, giving away first the four horses and the chariot, and ultimately his own children to an old Brāhmaṇa called Jūjaka at a time when the mother of the children was away in the forest. On the pillar we see in the top panel Vessantara living as a hermit and giving his children away to Jūjaka. In the central panel he

makes the children over to the Brahmin notwithstanding their supplication. In the lower panel his wife is shown returning to the hermitage.

Railing pillar No. 152 is specially interesting as it shows a woman with her partially bobbed hair demonstrating a sword dance which she holds in her left hand.

Fig. 33.

Railing pillar No. J. 7 depicts a male figure wearing an elaborate turban with a projecting horn, a necklace of globular beads, a large garland, bracelets and *valkala* round his waist. He is standing under an *aloka* tree in blossom with the index and middle fingers placed on his chin. The figure may be identified with the young hermit Rishyaśringa. The story relates that he was the son of Rishi Kāsyapa and lived with his father in the forest until he attained the age of adolescence without having seen the face of a woman. When for the first time he beheld the princess who with her companions had been deputed by king Lomapāda to attract him away, the hermit became afflicted with the arrow of love. Asked by his father as to the cause of the change in him, he naively said that he had met another *Brahmachārin* who had seized his heart. Next day when Kāsyapa was not in the hermitage the maidens reappeared and enticed away the young hermit on a floating barge to the kingdom of the king who gave him his daughter in marriage. (*Mahābhāratā*, Vana Parva, Chap. 110—130). The sculpture shows the young man after his first meeting with the maidens when he had become sex-conscious, brooding over his novel experience with rolling eyes. The obverse side of the Bhuteshwar railing No. 151 installed opposite this pillar also depicts the story of Rishyasringa in its several stages.

Along north-eastern wall in this court are some interesting sculptures as relief No. 2661 showing the worship of a Siva linga by two Kushāna noblemen, a beautiful head of a big image of Gajalakshmi (No. 2660), and railing pillar No. J. 61 showing a female engaged in *kanduka-kṛiddā* throwing up and balancing in turn three balls.

The ancient Jainas believed in a goat-headed deity called Naigamesha in both male and female forms who presided over child-birth. Nos. 2547 and E. 1 represent the deity in his male aspect and No. E. 2 in her female form as the goat-headed mother goddess.

West wall of Court C—North Half.—*Large slab* No. I. 2 shows a decorative motif, namely an undulating heavy garland borne on the shoulders of a young man. Image No. F. 3 shows a standing Nagi between two Ayudha-purushas. The big image No. F. 34 depicts three out of the seven Divine Mothers each holding a child. F. 30 is an interesting image of Hāriti. In the space on her left is the figure of pot-bellied Kubera with purse in right hand and goblet in left ; there is a child in Hāriti's lap ; four children between her feet, and seventeen other frolicking impish figure on the front face of the pedestal. It is not possible to say what actually the number of small Yaksha figures represented as children of Hāriti was. According to the Mahāvārṣa and Lalitavistara there were twenty-eight yakshas who were sons of Hāriti. It is said that Hāriti was originally a cruel ogre but under the influence of Buddba's teaching her heart became filled with affection and pity, and she began to be worshipped in the role of the presiding deity over fertility and child-birth. In her new aspect she figures as the wife of Pāñchika or Kubera, the God of Wealth.

In the centre of this Court stands on a pedestal against a pillar a prominent female image (No. F. 5) carved in the round whose right hand was probably in *abhayamudrā*. She may have been Hāriti or some other goddess. The big parasol (*chhatra*) over her head comes from the village of Ganeshera where it once crowned the summit of a Stūpa.

In the triple show case round the central pillar are arranged the various statuettes of Brahmanical gods and goddesses most of whom were represented for the first time in the Mathura art of the Kushāṇa and Gupta periods. It is a fact now being gradually

recognized that Mathura is the place of origin for the iconographic representation of most of the Brahmanical deities of the classical period. In the first case we see Śaiva images, such as Siva as Ardhanārīśwara of Gupta period (No. 362 and 772); Ekmukhī Siva liṅga (No. 2312); Rāvaṇa lifting Kailāśa on which Śiva and Pārvatī are seated, Gupta period (No. 2577), Śiva and Pārvatī in *dampatībhāva*, Kushāṇa period (No. G. 52); No. 2495, statuette of Ardhanārīśwara form of Siva shown in his *urdhvareta* aspect and standing against his Nandī bull, Kushāṇa period (No. 800); Siṁha-vāhini Durgā (No. 1283) and nude playful Gaṇapati standing and lifting with his trunk the sweet balls out of a pot held in his left hand, Kushāṇa period (No. 758); and Umā Pārvatī standing between burning fires which symbolises her *pañchāgni-tāpana* at the time of her performing *tapas* on the Himalayas to obtain Siva. (No. 879).

On the middle side of the same showcase are arranged Viṣhṇu statuettes, e.g., the earliest form of Viṣhṇu derived from Bodhisattva with one hand in *abhayamudrā* and the other holding an *amṛita-ghaṭa*, with two additional hands holding mace and *chakra*, Kushāṇa period (No. 933); four-armed Viṣhṇu image with typical drapery and ornamentation of the Kushāṇa period (No. 2487); Brahmanical relief which is almost an iconographic document showing Ardhanārīśwara Siva, four-armed Viṣhṇu, Gaja-Lakshmi, and Kubera with a purse, but not pot-bellied, Kushāṇa period (No. 2520); and eight-armed Viṣhṇu figure probably in his *virāṭ* form (No. 1010) and a statuette showing Kubera in company with Gaja-Lakshmi of Kushāṇa period (No. 223).

The third side of this showcase exhibits an important statuette of Brahmā of the Kushāṇa period (No. 382); four-armed Mahiśāsuramardini (No. 2317); three statuettes of goddess Vasudhārā with her symbol of a pair of auspicious vases and fish (Nos. 1695 and 1411); and several statuettes of Sūrya including an important soap-stone Sūrya clad like a Sassanian king and having Dandā and

Piṅgala by his side (No. 1256); and also a Sūrya with Ushā and Pratyushā (No. 888).

Court C.
North-Half

Along the wall-bench behind the central pillar is shown a big panel of Seven Divine Mothers with right hand in *abhayamudrā* and a *kamapālu* in left, flanked by *āyudhapurushas* holding spears, Kushāṇa period (No. F. 38).

Two Jātaka stories.—Railing Fragment No. J. 36 illustrates the Kacchapa Jātaka (No. 215), the story of a tortoise named Bahu-bhāṇi (talkative) who became friendly with two *hamsas*. One day the geese invited the tortoise to their own place and when he agreed they made him hold a stick between his teeth, and seizing the two ends flew away with him. The children of the village, seeing them started shouting, and the tortoise being of a talkative nature opened his mouth to reprimand them and fell down where he was done to death by the villagers. The Buddha related the story in order to illustrate the evil of unrestrained speech.

Fig. 35.

The other fragment No. J. 41 shows the story of Ulūka Jātaka (No. 270). Once the birds wanted to select a king because all the other animals had king. It was proposed to make the owl king. Our relief shows the anointing of the owl as king. The story however goes on to say that at the time the votes were being taken a crow stood up and objected, saying : " If this is how he looks when he is being consecrated king, how will he look when he is angry?" The owl enraged at this gave him a chase and the birds chose a *hamsa* instead. Here began the eternal enmity of the owl and the crow.

COURT C—South half

The wall showcase in this court displays the statuettes of Kubera with Hāritī, miniature Bacchanalian scenes and Nāgas, of whom the statuette of Dadhikarṇa Nāga is noteworthy (No. 1610).

Inscriptions

Along the wall bench in this part of Court C are some inscriptions.

Lion Capital (No. 1613).—It is only a plaster cast of the Mathura Lion-Capital inscribed with Kharoshthi inscriptions, which was found from Saptarashi Tila at Mathura, but is now deposited in the British Museum, London. It is made of Mathurā red sand-stone, and represents two lions reclining back to back and facing in the same direction. Its style is strikingly Irānian. The capital must originally have surmounted an Indo-Persepolitan pillar, and must itself have supported some religious emblem ; but its purpose had long been forgotten ; and when it was discovered it was built into the steps of an altar devoted to the worship of Shītla, the goddess of small-pox. The Kharoshthi inscriptions with which the surface is completely covered refer to the dedication of a Stūpa and a monastery (*Saṅghārāma*) by the Chief Queen of the Great Satrap Rājula, and also to the gift of some land to the Guhā Vihāra by her son Kshatrapa Śoḍasa. The gift was made in honour of the Sarvāstivādin monks, who were a branch of the Therāvāda section claiming to represent the original doctrines of the Buddha. When in the great Kukkutārāma of Pāṭaliputra the contending parties of the Therāvāda (Hinayāna) and the Mahāsaṅghikas (Mahāyāna) could not unite on doctrinal matters, the former seceded and settled in North-West India where they grew into an influential community. We learn from this Kharoshthi Inscription that a distinguished dialectian was imported from the city of Nagarā (modern Jalalabad) in order to expound the Therāvāda doctrines to the rival Mahāsaṅghika teachers of Mathura. It is interesting to know these significant details of intercourse among philosophers of ancient India. History tells us that the struggle for supremacy ultimately ended in a victory for the Mahāsaṅghikas who survived as sole occupants of the field at Mathurā.

The next two are also Kharoshthi epigraphs. Number 1270
 ✓ Mathura elephant inscription is from village Rāwal, the traditional birthplace of Rādhā. The letters on it read Sastakhadhatu, which means "the collar-bone relic of the Lord" (*Sāstā-aksha-dhātu*).

There is a story in the Mahāvamśa that Sumana, son of Asok's daughter, returned from Ceylon to India for taking some relics of Lord Buddha to be enshrined by the king of that Island in a Stūpa. He came here, received the relics, and then went to Indra's palace where the Buddha's right collar-bone was handed over to him. With that he returned and the relic was placed on a state elephant. This latter scene is sculptured on this fragment. Its discovery at Mathurā is not a little surprising since the legend about the fetching of the collar-bone relic has not been traced outside Ceylon so far.

Kharoshthī Inscription No. 1271 also comes from the village of Rāwal. This inscription is not an original record but is a copy made in ancient times of another Kharoshthī inscription found at Shakardarra near Campbellepore in the North-West Frontier Province, which some pious pilgrim brought to Mathura, perhaps with the intention to fix it in a well to ensure good supply of water. The inscription on it mentions a boat-ferry at Sala (*Sala-nokrama*). Sala is equal to ancient Salātura whose modern name is Lāhur, situated on the right bank of the Indus and famous as the birth-palace of the great grammarian Pāṇini. The original Shakardarra epigraph now preserved in the Lahore Museum is dated in the year 40 (A. D. 118) and is of great importance on account of its reference to the boat-ferry leading to the village Salātura on the other side of the Indus. The modern name Shakardarra may be a corrupt form of Shakradvāra, meaning the eastern entrance to the town of Salātura.

Inscription from Māt (215/A)—A Sanskrit inscription found from the place of Kushāṇa royal statues at Mat. It states that the grandfather of Mahārāja Rājātirāja Devaputra Huvishka who was steadfast in the true law (*satya-dharma-sthita*) had built a *devakula* which in course of time became dilapidated and fell down. Having observed this a certain state official who was the son of a Mahā-dandānāyaka (a high police official) had the *devakula* building repaired

and also made some charitable arrangement in favour of the daily guests and the Brāhmaṇas.

Inscribed stone slab No. 461 obtained in 1914 from Gaughat

well in Mathurā city near Kans Kila on the bank of the river Jumna.

The Brāhmī inscription on it mentions the gift of a Bodhisattva Image that was installed in the Sri Vihāra monastery for acceptance of the Sammitiya teachers, a branch of the Sthavira vādī sect of Buddhism.

On this bench are also exhibited a group of glazed tiles originally fixed in the floor of a room at Bajna village. They are stamped with beautiful patterns such as *triratna*, a lotus flower, winged *haṁsas* holding lotus stalk fragment in their beak, etc., as are often met with in the decorative motives of the Gupta period.

No. 1340 is the fragment of a Torāṇa architrave carved with a prominent fish-tailed *makara* (*Siṁśumāra-sīrah*). There is also a monolithic railing (No. 2584) which was once used as a window in some palace (*prāsāda-vātāyana*).

Railing pillar No. 1509 depicts a lady after bath ringing out water from her tresses which a swan is drinking under the impression of pearls (*nistoya-kāriṇī sadyah-snātā* and *muktā-lobhī-haṁsa*). Another railing pillar (No. 369) in the same row shows a female attendant (*parichārikā*) carrying a basket of fruits and water.

BAY 3

The sculptures in this bay and on the benches in the next Court mostly belong to the Gupta period (A. D. 300 to A. D. 600) which has been called the Golden Age of Indian art. The artists of the preceding Kushāṇa period worked with an inspiration to explore fresh regions and they shared the feeling of exultation which attends new discovery. They were primarily creators of new subjects and did their work on a prolific scale. New iconographic material conceived sometimes independently of the texts in the Purāṇas and Silpa-śāstras frequently greets us in the formative period of Kushāṇa history. But things change with

the advent of the Gupta period, as the artist begins to look within, and art forms crystallise. As Dr. Comaraswamy has put it : " In place of the eagerness and naivete of youth one recognizes richer, riper and more intellectual graces. " In the words of Dr. Vogel. " The reign of the Gupta dynasty was a period of literary and artistic efflorescence. Kālidāsa, the poet of the Śakuntalā must have lived in this age. Through him the drama and lyrical poetry attained their acme. Sculptural art at the same time unfolded itself in unparalleled beauty and richness. Buddhist art, too, must have benefited by this revival of artistic achievement. Although the Good Doctrine was deprived of princely favour, its adherents, who belonged largely to the merchant class, must have shared in the general prosperity which Āryāvarta enjoyed under the strong, centralized administration of an Indian dynasty. The Gupta kings, though they were Brahmanist, were not hostile to Buddhism, nor is there any evidence of religious persecution. The high standard of Buddhist art in those days may be gauged by the Buddha statue which then, entirely freed from the stigma of its alien origin, became the purest expression of absolute mental repose achieved by the subjugation of the flesh. (*Buddhist Art in India, Ceylon and Java*, pp. 49, 50).

The truth of the above statement is best illustrated in the life-size Buddha statue (A. 5) dedicated by Buddhist Bhikshu Yaśadinna in the fifth century. It is for ever a thing of exquisite beauty and a specimen of the noblest spiritual traditions which characterized the art of the time of the Guptas. " The delicate folds of the transparent garment are treated decoratively in Indian style. The elaborate halo at the back of the head is covered all over with concentric bands of graceful ornaments in which festoons and foliage alternate with conventional flowers and *hamsas*." The halo still shows traces of the original paint which must have once adorned the scheme of foliage patterns on it.

Four-armed Vishnu (E. 6).—In a line drawn straight from the Buddha of Yaśadinna and facing it stands one of the rarest images

Bay 3 Front-space.

of Vishnu which should be ascribed to the Gupta period. Its serene spiritualized expression marks it out as an unparalleled specimen of the Brahmanical art of this age. Originally the figure was four-armed and traces of the same are still visible in the bifurcating lines on the arm-stumps. Vishnu wears an elaborate crown adorned with a *makarikā* (two joint alligator faces) ornament and pearl-festoons (*mauktika-jalakā-bharaya*). The other decorative ornaments consist of ear-rings *ekāvalī* of big round pearls and a central *indranīla* (sapphire), armlets, *vaijayantī* and a *yajñopavīta*. The silken cord or girdle over a short loin cloth was tied in the fashion of a *neta-sūtra* resembling the cord round a churning stick. The image is crowned with an elaborate Gupta parasol (*chattrā*) carved with three circular bands of lotus, scroll and cable design.

Image No. 2525 represents a Vishnu having two additional faces of Narasimha and Varāha. This aspect of Vishnu was a charming conception of the Gupta age and very probably it reflects the real political achievements of that mighty Gupta Emperor, Chandra Gupta Vikramāditya, who assumed the ferocity of the man-lion (*Nṛisiṁha*) form of Vishnu at the time of uprooting his foreign enemies and then stabilised the empire from all troubles like the primeval God Varāha rescuing the earth out of the waters of destruction.

B. 61 is the head of a Jain Tirthankara image of extraordinary size (ht. 2' 4"). Its surface has peeled off in places and the hair is arranged in schematic curls.

Saiva pillar of Chandra Gupta II (No. 1931)—The shaft of the pillar is carved on the front with a *trishula* and a standing figure of Lākuliśa with two hands, the right of which is let down catching a staff or club (*lakuta*) and the other is held akimbo with probably a *mātulungā* fruit. The inscription is dated in the year 61 (A. D. 380-381) in the reign of Bhaṭṭāraka Mahārāja Rājādhīrāja Sri Chandra Gupta, e.g., Chandra Gupta II of the Gupta dynasty who ruled from A. D. 365 to 413. It records the establishment of two Siva

lingas called Upamiteśvara and Kapileśvara by one Uditācharya. The inscription is important as it acquaints us with the religious history of the Pāśupata teachers at Mathurā. At the end homage is paid to the divine Daṇḍa 'whose staff is terrific and who is the foremost leader' (*Bhagavān Daṇḍa rudra-danḍogranāyaka*). This may contain a tacit reference to the establishment of a strong centralized administration under the Guptas dispensing justice and punishment with stern hand.

Court D,
North-HalfCOURT D—*North half**Gupta Terracottas*

In a showcase installed on a free pedestal are displayed some beautiful terracotta panels of the Gupta period. Such terracotta panels were in great demand during this age, firstly as individual pieces of beauty and art, and secondly to be used for decorative friezes in the walls of houses and temples. Swami Kārttikeya (2794) on his peacock is a recent find from the Yamunā which reveals quite a new standard of beauty and superb workmanship. Its smiling facial expression shows it as a lovely example of the clay modeller's art of this period. Another panel (2795) shows a humorous scene in which a beautiful woman of rank whose hair is of honeycomb design is pulling a scarf thrown round the neck of a male figure wearing a quaint cap who appears to be a Vīdūshaka. Another panel shows a bearded monk with emaciated ribs detaching his own head with a sword which has half-entered his throat. He seems to be appeasing some deity or performing an act of exceptional charity. (2792) Other panels represent the goddess Durgā seated on her lion and holding Skanda in her lap; Vishṇu with Nrīsimha Varāha faces, and pot-bellied Kubera. There is also a large brick carved all over with *nāndiyāvarta* design.

Fig. 40.

Fig. 39.

The bench along the west wall shows some images of the Gupta period. Special attention is invited to an image of Swami Kārttikeya (No. 466) mounted on his peacock whose plumage has been rendered in the fashion of a halo at the back of the figure. The most important iconographic feature is the *abhisheka* of Skanda

Court D. ✓as commander of divine forces being performed by Brahmā standing on right and Siva on left, both holding inverted jars above the head of the deity. Senānī Swāmī Kārttikeya was the national god of the Gupta period setting forth the great martial ideal which inspired the body-politic of that age and of which the perfect embodiment was the Gupta Emperor Skanda Gupta himself. Kālidāsa, the representative poet of the times, gives expression to that ideal in his immortal poem named *Kumārsambhava* when he sings of the birth of Skanda destined to act as the great Senānī (leader) of the divine forces.

Sūrya Iconography—No. 513 represents a unique example of Piṅgala, Sūrya's attendant holding a pen in right hand and an inkpot in the left and clad in *kulah* cap and Irānian coat. Another example which reflects the intercourse with the Pārasikas (Persians) is an important bust (No. D. 1) which wears frizzled bushy hair, a bearded chin, knotted scarf and cuirass. The bearded head reminds us of the description of the Persains given by Kālidāsa in his *Raghuvamśa* (IV. 63) where the bearded heads of the Persians are compared to the bee-hives covered with black bees. Another marked Sassanian feature on this image is the " Sun and Moon " (*chandra-divākara*) symbol on the *kulah* cap.

Fig. 41.

No. 1559 shows a panel of two Sūryas wearing Irānian coats and holding sheathed swords and lotuses.

Fig. 42.

In our left corner along the eastern wall may be seen Jaina Tīrthaṇkara images of the Gupta and post-Gupta periods. Amongst them images B. 6, B. 7 and B. 33 are those of Rishabhanātha, identified by loose locks falling on shoulders.

Gandhāras

Fig. 43.

The wall showcase displays in this Court some selected Gandhāra statuettes and reliefs. Statuette No. 1550 said to have been found at village of Maholi about 100 years back shows the ascetic Buddha who performed austere penances for six years at Bodh Gaya as a result of which he was reduced to a skeleton. The

present statuette is a study in the anatomy of the emaciated human form. There are also some Bodhisattvas wearing elaborate ornaments and amulet strings.

Court D.

Fig. 44.

Relief No. 1543 shows the story of the Dipaṅkara Jataka which relates how Dipaṅkara after attaining Buddha-hood started for his paternal city of Dipavatī where arrangements were made by the king and his people to give him a grand reception. Meanwhile a young Brahmin named Sumati who was well-versed in the Vedas also arrived at the city. On his way he met a girl who was carrying a jar of water and seven lotuses. She told that Dipaṅkara Buddha was expected there shortly and that for worshipping him she had purchased five lotuses and two more she had received gratis. Sumati also wanted to worship the Buddha and requested the girl to sell the five lotuses to him while she herself could offer the remaining two flowers. She agreed to do so on condition that he would accept her as his wife in this as well as in all future births. Sumati declined to do so as he wanted to devote himself to the attainment of perfect knowledge. But ultimately he yielded for the sake of the lotuses, and having secured them ran to meet the Buddha. On seeing him approach he knelt on the ground and spread his matted hair in front of the Buddha to enable him to pass unsoiled by the mud on the road. He was subsequently transported into air for this meritorious act of worship. The panel shows the standing girl with her jar and lotuses holding conversation with the young Brahmin and subsequently Sumati proceeding to welcome the Buddha, then the devout young man spreading his matted hair in front of the Buddha to enable him to pass. Buddha predicted that in time Sumati would be born as Buddha Śākyamuni for the benefit of mankind. Sumati is shown here suspended in the air soaring up to heaven¹.

1. N. G. Majumdar's—A Guide to the Sculptures in the Indian Museum, Calcutta, Part II page 32.

Relief No. 1685 depicts the story of Jyotishka which bears an allusion to the rivalry that existed between the Buddhists and the Jain sects. The Buddha once predicted that the wife of Subhadra, a certain citizen of Rājagṛīha, would give birth to a son, who would make his family renowned. Subhadra in token of his gratitude made a sumptuous present to the Buddha, which excited the jealousy of the Jain monks. They warned Subhadra and predicted that the future child would be nothing but disaster. This frightened him and in order to avert the calamity he administered some drugs to his pregnant wife to cause abortion. From the bad effects of the drugs she died, although this did not prevent the birth of the child who came out of the womb when his mother's body was being cremated. The child was called Jyotishka because he was born in the midst of flames. He was taken charge of by Bimbasāra king of Rajagṛīha at the suggestion of the Buddha. The relief shows the infant Jyotishka rising from the burning pyre.¹

COURT D—*South half*

An interesting sculpture in this part is a Mukha-liṅga of Śiva (No. 516) having five faces, called Iśāna, Tatpurusha, Aghora, Vāmadeva, and Sadyojāta. The face on the top was called Iśāna facing east but is broken in the present example. The Panchamukhi Śiva liṅga represented a spiritual conception in which the central power was symbolized as expressing through five channels. Another image carved on both sides shows Śiva-Pārvatī standing against the Nandi Bull. Śiva is shown *ūrdhvareta* and both he and Pārvatī hold *nīlotpala* buds in their hands as a mark of amorous life in the post-marital state.

Along the eastern bench in this Court are shown some architectural pieces of the Gupta period. Nos. 190 and 1938 are fragmentary railing pillars depicting dwarf yakshas of corpulent form.

1. N. G. Majundar—A Guide to the Sculptures in the Indian Museum, Calcutta, part II, The Graeco-Buddhist School of Gandhara, page 54.

Door jambs No. 1507 and 2659 show the river goddesses Gaṅgā and Yamunā, such as adorned the doorway of a Gupta temple. The conception of Gaṅgā and Yamunā, the two great rivers of North India placed as attendants in a Brahmanical temple was a novel product of the creative mind of the Gupta sculptors.

Door Jamb No. 451 is carved with the figure of Kubera, holding a purse in left hand and the right hand in *abhayamudrā*, an appropriate symbol of national prosperity attained under the Gupta Emperors, which therefore rightly adorned the principal doorway of aristocratic homes. Another symbol of opulence namely the auspicious conch (*Saṅkhanidhi*) is carved both on this jamb and also on No. 317. In the words of Kālidāsa *Saṅkha* and *Padma* were considered as auspicious symbols which were painted at the entrance of rich homes, cf. *Meghaduta*, II. 17 :—

द्वारोपान्ते लिङ्गित वपुषी शंखपद्मो च दृष्ट्वा ।

Lintel fragment No. K. T.-243 carved with Kirttimukha border is of exceptional importance for the fact that it once formed part of the Brahmanical temple built at the site of Katra Keshava Deva during Gupta period. That site is still known as the birth-place of Sri Krishṇa.

Hexagonal Bay 4

These are Brahmanical images of the medieval period. D. 47 shows a graceful figure of Krishṇa lifting Govardhana of about the sixth century A. D. No. 257 shows Vishṇu sleeping on Sesha (*Seshaśayī Vishṇu*), which is a succinct Paurāṇic formula to express the relation of the cosmic deity Vishṇu with the absolute Brahman named *Sesha* (Remainder) or *Ananta* (Infinite), as well as the emergence of Brahmā or the creative principle from the central point or navel of Vishṇu. The two contrasted forces of good and evil represented as Madhu and Kaithbha symbolising Rajas and Tamas are also shown engaged in an eternal fight for supremacy.

Bay 4. No. D. 7 is an image of the Jaina Yakshiṇī Ambikā, attendant of Tīrthaṅkara Neminātha, who is carved at the top and is flanked by four-armed Baladeva and Vāsudeva.

D. 45 is an image of black stone in South Indian style representing Vishṇu as Para-Vāsudeva having Pushṭi with Viñā and Lakshmī on either side of him. Nos. 379 and D. 37 are excellent Vishnu images seated in *dhyānamudrā*.

Fig. 45. No. D. 24 is an image of Agni with flames rising from his shoulders and a ram-raced figure standing on right.

Image No. D. 20 shows a four-faced standing Brahmā and D. 22 shows Brahmā and Sarasvatī with a pair of *hamsas* as their vehicle. The image of Brahmā originated for the first time during the Kushiṇa period at Mathurā and the tradition of his worship was kept up until the late mediaeval period.

Among other images we find Vishṇu in his Varāha *avatāra* (No. 249), goddess Mahiṣasuramardini (No. 541), and Chakreśvari (No. D. 6) the yakshiṇī of Rishabhanātha riding on a Garuḍa. In front of this Bay are a few important mediaeval pillars and along the opposite wall a big Śeshaśayī group (No. 1503) between two door jambs carved with the figure of Gaṅgā.

Sculptures in the verandah

A number of miscellaneous sculptures and architectural pieces are arranged on the benches and pedestals in the verandah facing the inner courtyard. On the first bench are some pillar bases called *khumbahaka* which were dedicated by individual Buddhist Bhikshus.

2 *U* Most of them come from Huvishka's monastery at Jamalpur and such as bear dates are dated in the year 47 (A. D. 125). One of them (P. 34) refers to the flourishing Buddhist community styled as Chaturdiśa Saṅgha. Such venerable titles as Bhadanta, Saṅgha-Sthavira and Prabhānaka, etc. occur in these inscriptions.

On the opposite pedestals we see a big railing pillar of the Suṅga period (No. J. 3) and another railing fragment carved with a big *Śala-bhañjikā* (No. 663).

On the next bench are a few standing Buddha and Bodhisattva life-size statues of the Kushāṇa period. Among miscellaneous sculptures are a few Indo-Persepolitan capitals and coping stones. An interesting piece is a stele No. P. 67, square in section, with five niches in two opposite sides, which most probably served the purpose of a lamp-stand (*Hindi Dipdān*).

On the opposite side are placed three sculptures from the village of Mora. E. 20 is a female image which Dr. Lüders takes to be that of Tośā, a woman of foreign nationality. The next one is a big slab (Q. 1) bearing what is known as the Mora Well Inscription. It belongs to the reign of Śoḍasa, son of Mahā Kshatrapa Rañjuvala and mentions the establishment of five images in a stone-temple built by the lady Tośā. The next image No. E. 21 is also from the same site and actually represents one of those five heroes to whom reference is made in the inscription on the slab. Dr. Lüders has shown from Jaina sources that the Pañcha Viras were associated with Balarāma.

Opposite the gate of the Central Hall is an image of Kubera C. 24. On its right is a pedestal of a standing figure of which only the feet wearing plump boots remain (G. 42). The statue is made of the same stone and is in the same style as the statue of Kanishka. According to the inscription engraved between the feet it is the statue of a high officer of the rank of *Mahādaṇḍanāyaka* who from his name appears to have been a foreigner.

In the portion of the verandah opposite Bay 2 are Nāga statues and on the bench adjoining it are images of Kubera. On the next bench and on the opposite pedestals is an important group of Sūrya images of which Nos. 123 and 124 exhibit a peculiarly raised type of a chariot and also show the two maidens Ushā and Pratushā dispelling darkness by shooting arrows of light.

The space in the verandah of Bay 3 is occupied by architectural pieces consisting mostly of *sikharas* and façades. D. 27 is a statue of colossal size representing Hanumān, the monkey hero. He

is standing with his left foot on a kneeling female figure who appears to be Chāmuṇḍā. The statue belongs to about the ninth century and was obtained by Rai Bahadur Pandit Radha Krishna from the village of Parkham.

Relief No. 366 is a memorial hero slab depicting a warrior who gave his life fighting for the defence of cows, and who is shown in the lower panel as lying on a burning pyre. No. 216 is a Sati pillar dated in Vikram Samvat 1409. No. Q. 7 dated in the Vikram year 1420 is another warrior stone carved with a male figure holding a large bow.

At the end of the gallery is a colossal statue (No. 1348) which originally represented a Bodhisattva figure of the Kushāṇa period, but which was altered at a much later date to appear as an Āchārya of the Vallabha sect as is evident from the *tilaka* mark on his forehead. D. 26 is a relief of the post-Moghul period showing boy Kṛishṇa lifting Govardhana.

VASUDEVA S. AGRAWALA,

Curator.

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FIG. 3—YAKSHA FROM PANKUAN



FIG. 4—KANCHUKA



Fig. 5—RAILING PILLAR WITH YASHAS



Fig. 7—CROSS-BAR

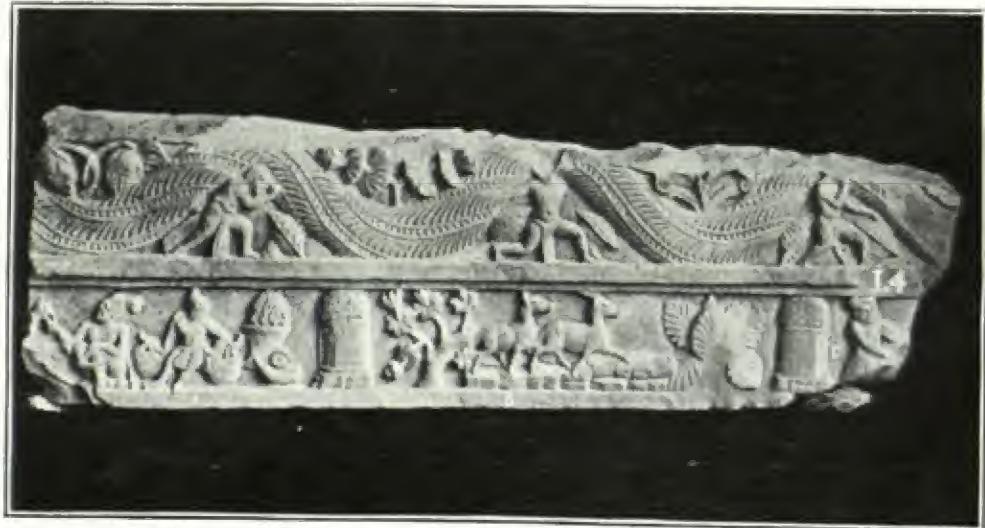


Fig. 6—FRIEZE SHOWING AN AŚRAMA]

PLATE V

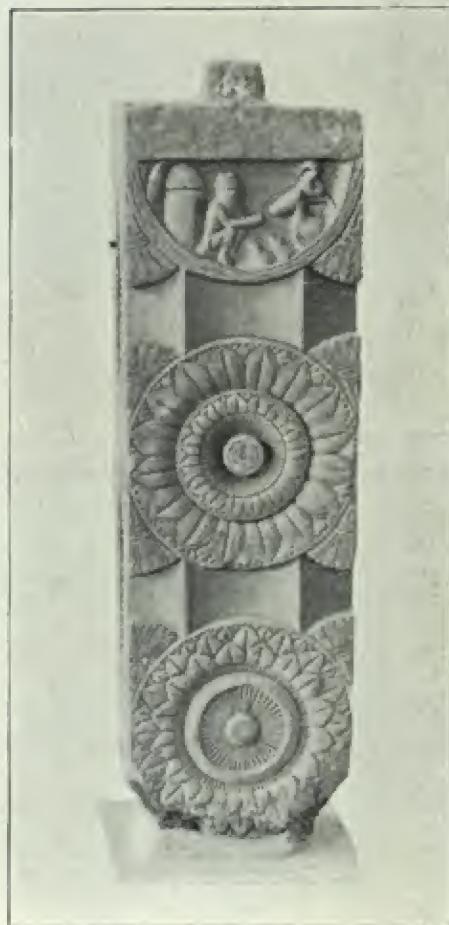


Fig. 8.—RAILING PILLAR.



Fig. 9.—TERRACOTTAS SHOWING ANCIENT MOTHER GODDESSES.



Fig. 10—MOTHER GODDESS



Fig. 12—MOTHER GODDESS



Fig. 11—



Fig. 13—BEARDED HEAD OF A FOREIGNER



Fig. 14—VASUDHARA
WITH FISH SYMBOL



Fig. 15—TERRACOTTA WOMAN WITH FAN



Fig. 16—ATLANTES DWARF
TERRACOTTA



Fig. 17—TERRACOTTA KAMADEVA



Fig. 19—YUPA



Fig. 18—HEAD OF A WOMAN, GUPTA PERIOD



Fig. 20—TWO SIDES OF A TORANA TYMPANUM SHOWING BUDDHAS' WOMB.



Fig. 21—KUBERA, LORD OF WEALTH



Fig. 22—ARCHITRAVE OF A TORANA GATEWAY



Fig. 23—EYEWARD OF AN ANIMAL HOSPITAL

PLATE XI



Fig. 24.—NEW BACCHANALIAN GROUP FROM MAHOLI

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Fig. 26—VARIOUS HEADS



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PLATE XVII.



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PLATE XIX



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Fig. 41—SUN GOD



Fig. 42—JAINA TIRTHANKARAS, GUPTA PERIOD

N
PLATE XXII



Fig. 43—ASCETIC BUDDHA



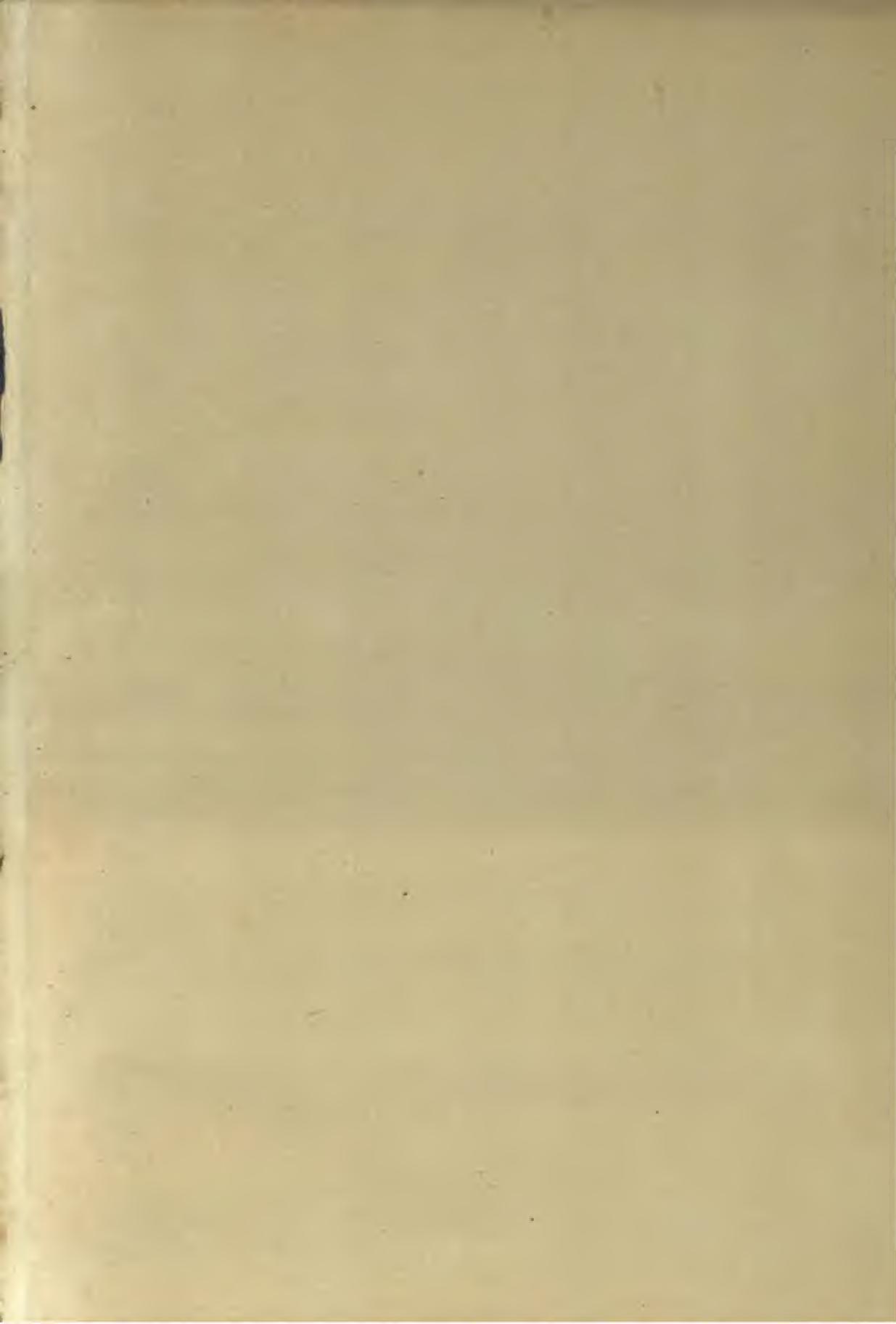
Fig. 44—DIPANKARA JATAKA

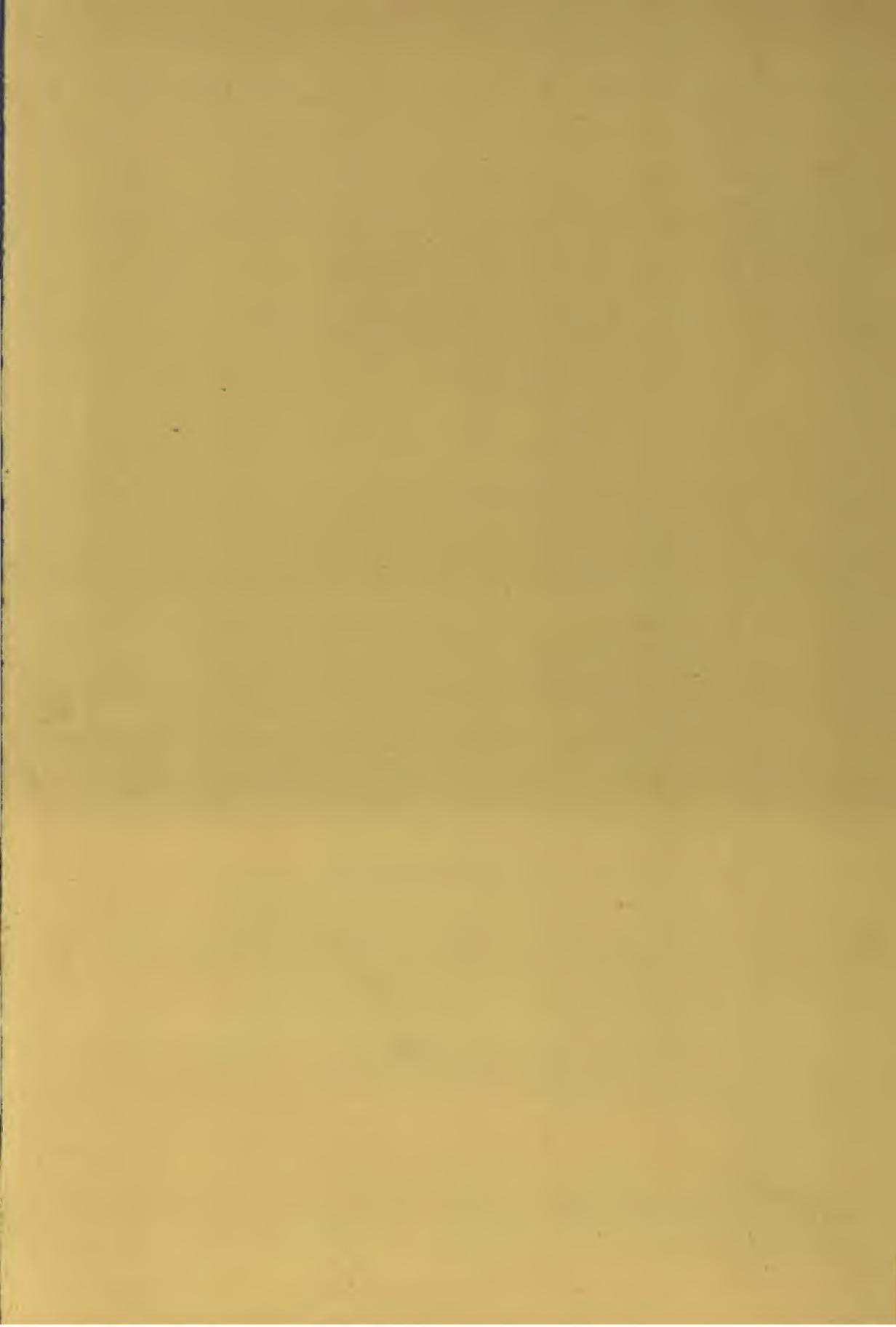


Fig. 45—VISHNU









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